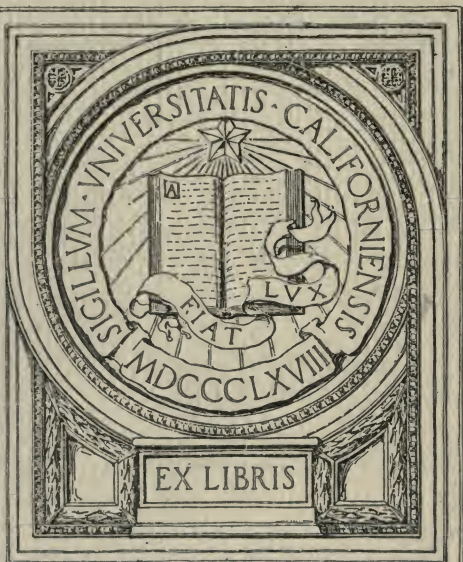


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**THOUGHT-BUILDING IN
COMPOSITION**



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TORONTO

THOUGHT-BUILDING IN COMPOSITION

A TRAINING-MANUAL IN THE METHOD AND MECHAN-
ICS OF WRITING, WITH A SUPPLEMENTARY
DIVISION ON JOURNALISTIC WRITING
AS A MEANS OF PRACTICE

BY

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THOUGHT-BUILDING IN COMPOSITION

FOREWORD

A few words of explanation are in place to teachers who may chance to see this booklet.

First. The manual has been prepared as a manual of practice, not of theory. Purposely, the theory has been limited to bare essentials; for the author, regretfully but surely, has been gradually forced to the conclusion that, under present educational conditions, the study of verbal expression in anything but its fundamentals is better postponed to later college years, or at least reserved for the comparatively few students who show especial ability or develop particular interest in it. Moreover, even the gifted and the specially interested are, at the age of college freshmen, ordinarily not so far advanced that extended practice in applying the foundation principles of the art will not be as good a training as they can have.

Second. As this is a manual of practice, and as in practice the worker is concerned primarily with applied method, the principles have been dogmatically stated in the form of precept and rule. And because

writing, in practice, may be called one of the "operative" arts, having its own technique — having indeed its own mechanics, which the successful operator must know practically — some of these rules have been made, not merely dogmatic, but mechanical. True, serious objections can be urged to either form of statement, and in these objections the author joins heartily. He dislikes dogma, and he knows that — ultimately — writing must not and cannot be mechanical. But most college freshmen are unlikely ever to attain this "ultimately" in writing, and not one in a hundred is likely to approach it while still in college. Meantime, students badly need training in both the method and the mechanics of thinking and writing. Nor are the mechanical directions in this handbook more mechanical than many a principle that finds its place in the handbooks of logic, architecture, and painting, and also in the practice of great thinkers, builders, and painters. The purpose of this manual, therefore, and the ease with which it can be supplemented with a book of specimens; the immaturity of students; and indeed psychology itself; — warrant this formalizing of principle into mechanical precept.

Third. Attention is centered everywhere upon thought and the thinking of it, not upon form, except as an incorporation, or adequate outward embodiment of the thought itself. If the author's experience is to be depended on, this is the only safe method of approach with students of freshman age; and the

reports of teachers in other branches confirm his belief. Whether in agriculture or esthetics, physics or psychology, geology or German, by far the greatest difficulty that students seem to encounter is that of simple thinking — of mastering the thought of the textbook or lecture, and of commanding their own faculties in dealing with it. With this fact must be considered another; namely, that nowadays, in the required part of courses of study, few subjects except English remain such as lend themselves readily to the purpose of a logical, or disciplinary, *organon*. But this English can be, and, as things are now, often must be, willy-nilly. In a manual intended for freshmen, it seems wise, therefore, to concentrate attention and effort upon thought and its management; especially as attention to clearness and accuracy in thinking does and must constantly direct attention to clearness and accuracy in word and sentence.

Fourth. Although the author has prepared his manual for use in freshman classes in college, he deems the plan of study it contains quite adapted to study in the preparatory school. Indeed, he questions whether — under different conditions determining the programs of preparatory study and the number of pupils assigned to a single teacher — English as an *organon* does not belong rather in the grammar and the high school than in the college. At least, he believes himself not alone in the conviction that more intensive study of simple logic and thought-handling, through English or other fundamental subjects, were

it provided for in the curricula required of the high schools, would quite justify itself, proving a wise substitute for more extensive, but less concentrated and disciplinary work.

To these comments ought to be added at least a brief acknowledgment of indebtedness. All teachers will, in the treatment of the present handbook, recognize Professor Genung's "working idea" in combination with Professor Wendell's paragraph-condensed-to-a-sentence. In a number of sections, also, will be found a simplifying, formalizing, and adaptation of method already presented, either explicitly or by suggestion, in some sections of the "Paragraph Writing" of Professors Scott and Denney, whose various textbooks have laid all the English-teaching profession under obligation. But in judging of the need of these adaptations, as throughout the manual, the author has been guided, first by his experience in the classroom, and, second, by his experience of writing, not as theory, but as art and craft, gained in an almost constant practice continued more than twenty years.

Finally, to those who may seek an extended explanation here of the "forms of discourse," so-called, the reminder may be given that the foundation aim of this manual is merely to present elementary, or rather primary, thought-processes in their method. Interesting and valuable as the distinctions may be between description and narration, exposition and argumentation, and so on, these distinctions do not

depend on a difference in methods of thinking, but on a difference in the purpose of utterance. As this manual is meant to give practice in the essential processes, not in their use toward special purposes, the theoretical discussion of description, narration, etc., has been intentionally omitted. The author believes, however, that the foundation principles of each form of discourse are inevitably contained in the simple foundations of clear thinking, and that pupils who acquire method in thinking will naturally make application of this method to particular purposes as they find themselves confronted with particular problems involving such application; see text *passim*.

Nor has sentence form or the choice of words been treated formally or explicitly; for each is most seriously involved in the statement of the working-thought as insisted on in this manual, and each will many times come up for discussion in the course of conference, criticism, and direction. Therefore, although they are not formally presented here, they are always immediately involved; and for the student who has reached only the half-way post in composition, this may produce better results than a detailed treatment. However that be, the author has found that young persons, when once they begin to command their ideas, reveal the possession of a more comprehensive and accurate vocabulary and a power of effective simple sentence structure, such as he would before scarcely have expected.

THE AUTHOR'S METHOD WITH THE BOOK

Others who use this book may care to know the plan according to which it is used by its author. This plan is very simple.

1. Every student is held responsible for knowledge, to be shown in oral or written recitation, of the substance of each section and its notes. In view of the condensed presentation made, and of the accuracy of phrasing attempted in the explanations, verbatim repetition is advisable.

2. Every student must have a loose-leaf notebook. In this he keeps all his exercises, in order that they may be referred to at any time.

3. Themes are not treated as manual exercises, except that the working-thought of every theme must be stated at the head of the paper. It is convenient, however, to have the returned themes kept by the student in his notebook, but separate from the manual exercises.

4. The work of the year is laid out in advance. Time spent on manual exercises is treated as laboratory time. Hence two hours spent in getting up manual work, either in or outside the classroom, counts as one hour of recitation and credit. It is not advisable to have students spend much more than four hours a week on manual work, two of which should be spent in the classroom.

5. In the classroom, from five to fifteen minutes are occupied by oral or written recitation. If the

recitation is written, the writing is done on a sheet in the notebook. Immediately thereafter, the students are set the day's exercise. Nearly always this is done in the notebook, although at times blackboard work is better. Through the period, the instructor is on the floor, inspecting the written recitation, the notebook exercises done outside the classroom, and the exercise then going on. If the classes are not too large, the instructor is able thus to come into personal conference with every student at every recitation; to give him individual advice; to estimate the grade quality of his work and his personality, and the quality of his individual effort; and in this way also to lessen somewhat the necessity of excessive theme correction outside of class. This last result is easier to attain if the themes are bound in the notebooks.

6. At the end of the period, an advance assignment in the manual is made. The student prepares this outside and presents it in his notebook at the next meeting.

7. If the classroom period is not long enough for the completion of the exercise, the instructor uses his judgment about requiring this exercise to be completed outside. It frequently happens that the classroom exercise does not require the full time. The student can turn back and finish earlier exercises.

8. Two or three themes, quite distinct from the manual exercises, are required each week. Corrected themes are returned to the students at a separate meeting of the class. At this meeting, each

student is usually asked to rewrite one of his themes, either (a) in accordance with specific directions or (b) in accordance with a different plan and method to be determined by him. In this period, as before, the instructor is among the men, commenting and advising.

9. For supplementary treatment of compositional principles, for illustrative extracts, and for collateral reference, an ordinary textbook, or several such books, prove helpful. For instance, the time comes when students are naturally directed to do mainly descriptive writing in their themes. They are then given assignments on description in the collateral textbooks.

TO THE STUDENT

The man who succeeds must think, and the man who thinks must get his thought clear in his own mind. To define his thought clearly to himself, he must put it accurately into words — language. To use language accurately, he must learn what words mean — words individually, words brought together in phrases and sentences, and words in sentences brought together in still larger groups: paragraphs, speeches, books. To learn this, he must practise the using of words; and words are used most carefully and precisely in writing. Therefore, the man who would think needs thorough exercise in writing.

But a man cannot write without thinking. To learn to write is to learn to think; and to learn to think is vastly to increase one's chances of success. Hence no man who is in earnest about developing his mental powers, whether for their own sake or for the worldly success they may win him, will be strongly tempted to slight his English composition.

This (therefore) is the best reason for studying composition — that it helps and forces one to think. Every other reason is of less importance than this, and against it no convincing objection can be made.

If, for instance, we assume (as some students do) that "English" is taught mainly to make students into

great writers, we imagine a vain thing. Great writers must be born before they can be made, and in college or out, few have been so blessed in their nativity. Yet even the great-writer-to-be needs to practise the handling of ideas. If the study of composition is good for him, much better is it for the man less gifted naturally.

Or if we think that composition is taught mainly to prepare men to earn their living by the pen, we err. True, there was never a time before when every man was so likely to need ability to put into words what he knows or believes, or could so readily find a market for ideas couched in words. Yet even now many a man who most needs the discipline of thinking may never speak in public or write for the public. But he can never escape the need of thinking, both for himself and at least indirectly for the public.

Yet again, if we imagine composition to be taught primarily to cultivate refinement of speech, we err a third time. Fine language without fit thought or feeling is worth no more than any other frippery. Finished language is worth striving for through years; but it is the finished language that results from fine qualities of heart and mind disciplined and developed until they reveal themselves inevitably in our words, whether written or spoken. It is refinement of mind and spirit that produces refinement of speech; and men of high ideals and sound judgment pursue the substance, not the shadow — strive for the development of mind and spirit, not for the acquirement of

the velvet gown of pretentious language in which the intellectual and moral beggar often clothes himself. As the beggar parades into the city of Things-that-are-worth-while, he is badly mistaken in imagining (because the little dogs do bark at him) that he is making an impression on the People-who-know-what's-what. It is not to acquire fine language that the sensible man studies English, but to acquire fine thought; and fine thought is fit thought, clear thought, accurate thought, and true thought. A man might well show good sense in refusing to spend time on a study that aimed at nothing beyond mere skill in wordiness, but it certainly would not be good sense that he showed if he rejected a study that produces continual growth of mental — and indeed of spiritual — power.

We might go on; but whatever the point of view from which we considered the study of composition, we should find its purpose always the same: to discipline us to think. And this purpose is indisputably one of the great purposes, if not the one great purpose, of education.

But how shall one learn to think? By thinking — as by swimming, one learns to swim; by pitching a ball, to pitch; by riding a horse, to ride; and by working, to work. Nor is it harder to think well than it is to swim well or to pitch well. The governing principles of any science or art, of any profession or trade or game, are alike comparatively few and simple; their intricacy lies in the innumerable ways in which they can be applied. It follows, that skill con-

sists in knowing the fundamental principles and in being able to adapt them to the needs of the moment. In other words, skill grows from practice — from much practice — in applying the simple, basic principles, or theory; from practising what we know. The theory, we learn; the skill, we acquire; and skill is merely the ability to make use of our general knowledge of a subject in varied particular cases as they arise.

In the preparation of this manual, all these considerations have been kept in mind. The aim of all its explanations, outlines, directions, and exercises is to make possible for the student to develop for himself skill in thinking. It is a practice-book rather than a theory-book. True, it contains (directly stated or necessarily implied) all the fundamental theory of ordinary thinking, including utterance of the thought. But this theory is not presented for the sake of the theory; it is presented for the sake of the practice; and it is put mostly in the form of precept, direction, example, and formula, in order that the student may see more clearly what the principle is and how he is to make use of it. Nevertheless, the fact that the book is a practice-book does not remove it from the class of study-books. The man who undertakes to do the practice without doing the study also will be exceedingly impractical and unwise. His equation will not work. Skill = knowledge + practice. But knowledge = theory + study. If there is to be any know-how, there must also be know-what.

We may, then, in ordinary language speak of our manual and our study of composition as an introduction to the everyday-useful methods of thought-building. They are just that. Not a man reciting in any class in school or college but uses these processes — and needs to use them skillfully. Not a man talking with a classmate — whether about philosophy or fraternity, art or athletics, Divinity or dining-hall — but employs them, and would wish to employ them well. Not a man who, college days past, finds himself engaged in the hard, necessary work of making a living and — perhaps — in sustaining the great ideals of the race, but in the thinking on which his success or failure much depends, uses just these simple, fundamental processes — the homely methods of our daily thought and speech.

We are, therefore, not dealing with an abstract, far-away, non-practical subject; we are dealing with a subject so concrete that some principle of it is involved every time we think or speak, and so closely allied with daily life that we could not get away from it if we tried. Whatever our state in life, whatever our fortunes, whatever our trade or profession, we use the same simple, everyday, common-sense processes of thinking and uttering. This we cannot help. But whether we use them well or ill, skillfully or blunderingly, effectually or ineffectually, depends on us, and on no one else. If we are men enough, we can train ourselves to correct thinking and effective utterance, as we can also train ourselves to correct walking and

right breathing; but whether a man does so, or fails to do so, depends largely on one thing: whether he be resolute, determined, and self-reliant, or be lacking in the resolution, persistence, and personal application that are necessary to achievement. For neither class-mate nor teacher can help him much in the part of his work that is hardest and yet of greatest benefit — the doing of the work itself. It is each man for himself who must carry the work through. The way to learn to think is to think; and thinking — like eating and love-making — cannot be done by proxy. Each man's success and failure depends on him alone. In learning, as in life, we can be the master of our fate.

Let us, therefore, fix in mind the purpose of practice and study in English — the practice and study of thought-management, of the building up and understanding, and of the expression of thought in words; namely: —

Such study, as we said, is of great importance to the man of literary gifts; but we are not pursuing it for this reason, although every lesson in it, well learned, will develop literary sense and power. It is of equally great value to the man who expects to become a professional or semi-professional writer — a reporter, editor, advertising man, magazine writer, compiler, lecturer, correspondence manager, bulletin writer, or writer of scientific articles, whether technical or popular; but we are not pursuing it for this reason, although every lesson in it, well learned, will necessarily help to prepare the student for such work if he should

chance to undertake it. Yet again, it is of the greatest value in polishing language, thus giving one outward culture, refinement, finish; but neither is this the main reason for pursuing it. The main reason is, that it deals with thought, disciplines the mind, develops and cultivates the man himself by cultivating and developing his most useful, most needful, most noble powers; that it helps him to attain control of the faculties most indispensable to a successful life (which means some worldly prosperity, constant mental activity, and spiritual elevation). But with each man, its purpose will be accomplished only through his own resolute and persistent application — even, if the need be, to the extent of seeming drudgery. The drudgery ends, but the results increase from year to year.

I. GENERAL PRINCIPLES

A. WHOLE COMPOSITION AND PARAGRAPH

I. **Composition; paragraph and whole composition.**

— By *composition* we here mean any piece of writing extended enough to embody a main thought, and such subordinate ideas and thoughts as must be taken together to constitute this more complex head thought. It is called a *composition* because it *brings together* these less complex ideas and thoughts in order through them to express the larger one; the word “composition” coming from a Latin term that means “to place together.”

As the expression of each of these subordinate facts frequently requires a clause, a sentence, or a group of sentences, it follows that a composition is always more than a sentence; a *paragraph* is the shortest piece of writing that, in this sense, can be called a composition. By paragraph we commonly mean any piece of writing extended enough to be called a composition, yet not so long that, when written or printed on the page, it needs to be divided into parts in order to make it more clear or emphatic. (The name “paragraph” is applied *arbitrarily* to some very short specialized divisions of compositions; but at present we need not long concern ourselves with these. See questions 5, 6, 7, set 1.)

By *whole composition* we mean any piece of writing consisting of two or more paragraphs that have to do with the central thought, or topic, in the same general way.

Note: According to this definition, a single chapter in a book, or a single section in a chapter, may be deemed a whole composition. So in a larger sense may the book itself. An editorial article, or a magazine article or story, is likewise a whole composition. But in this book we shall nearly always have in mind whole compositions less than 1000 words long, consisting therefore of a comparatively small number of paragraphs — perhaps six or eight at most.

I. EXERCISES ON SECTION I

1. Look up in dictionaries and encyclopedias all the meanings you can find for "composition"; come to class prepared to explain them orally or in writing.

2. Select and bring to class for discussion five good examples of whole composition. Examine newspapers, magazines, and books, choosing compositions of length ranging from that of the very short article up to that of chapters or even books in some volume that you are acquainted with. Make sure that each specimen is complete in itself.

3. Compare some of these whole compositions with writings that are not whole compositions, and set down briefly a statement of the things wherein you find whole compositions to differ essentially from part compositions.

4. In some current magazine or in a current novel, find some passages of dialog. Account for the paragraphing.

5. See the department headed "Topics in Brief," that is usually run in each issue of "The Literary Digest." Newspaper men call these quips "paragraphs," and newspapers pay good paragraphers well. In what sense are such pieces of writing paragraphs?

6. Write 10 "paragraphs" of the sort referred to in question 5. Base them on news items in the daily paper, or on incidents of recent occurrence in the school or town. If they are based on something not generally known, make them self-explanatory.

7. Study the paragraphs referred to in question 5, and make up your mind how much they owe their life and force to careful sentence-building and to careful choosing of words. Be prepared to discuss this question, supporting your opinion by citing apt examples of such paragraphs.

II. Unity. — *All the divisions of a composition have to do closely with the central thought in the same general way. Therefore, all the paragraphs in a whole composition must have to do closely in the same general way with the same topic thought. When they do so, the composition is said to have unity.*

Note 1: Every paragraph in the composition must help either:

- a. To explain what the topic thought is; or
- b. To prove it; or
- c. To convey additional information about it; or
- d. In some other way to *make us keep it in mind and comprehend it more fully.*

Both before and after writing a paragraph, stop to ask yourself what important portion of the central thought (topic thought) it establishes; if it does not helpfully develop or make clear some such part, either reject it wholly or restate it so that it shall establish some definite portion of the topic thought. See V.

Note 2: *All that is here said about paragraphs, in the whole composition, applies also to the sentences that, either singly or in groups, make up the individual paragraphs; for within the paragraph there are divisions, exactly as there are in other compositions. These divisions may consist (a) either of a single sentence, or even part of a sentence, (b) or of several sentences together.*

2. EXERCISES ON SECTION II

1. State in a single sentence, but completely, the central thought, or idea, of each specimen selected under question 1, set 1.

2. Test for unity each of the whole compositions selected under question 1, set 1. In doing this, determine and state whether the paragraphs, taken singly, help (a) to explain what is the central thought, or (b) to prove this thought, or (c) to convey additional information about it, or (d) to make us in some other way comprehend it more fully. If the last be the case, explain *how* each one helps toward this fuller comprehension. If any part of the composition fails to do one of these things, that part has no rightful place in the composition.

3. State what part of the central thought each paragraph helps to establish. (A few paragraphs taken separately will be enough from the long selections.)

4. How would you need to treat the composition in omitting this part? Rewrite it accordingly.

5. Put together the parts of each of the central thoughts as they are included in the statements arrived at under question 3. Compare the resulting statement with your original statement of the same central thought (question 1, set 2). Ask yourself:—

a. If these parts, taken together, represent *all* of the central thought. If they do not *completely cover* this thought, analyze each paragraph anew to see whether you have not overlooked essential matter in your statement of its relation to the central thought.

b. If these parts state *more* than the central thought seems to contain. If they do, revise your statement of the latter, making it broad enough to cover all the thought contained in the composition.

6. Repeat exercise 5 with other of your statements; or, selecting other short compositions, state the central thought of each, testing your statement by analysis as before.

7. Think over these three terms: "unity of matter," "unity of impression," "unity of language." Explain them as well as you can. In a piece of writing, would any one of these kinds of unity be dependent on the other kinds? Explain.

III. Subject and topic. — Every composition concerns a central thought (topic thought). This topic is not the same as the subject. *The subject is that general thing about which one has something to say; the topic is the particular thing that one has definitely to say about this subject.*

Note 1: Subjects are always indicated by more or less general TERMS: *war; eating; the value of sleep.* But topics are definitely stated THOUGHTS about subjects: *war is unnecessary; eating can be made to afford refined enjoyment; the value of sleep lies in the opportunity it gives brain and body to rebuild.* Each of these is a definitely stated *thought about the subject*, and therefore is a topic.

Note 2: A topic is always a thought, hence it will always be expressed in a sentence, not in a single word or a phrase (note 1 shows that the word or phrase is the proper form of expression for a subject; for the subject is an *idea*, or "concept," but the topic is a *thought*).

Note 3: Since the topic-statement is the *assertion* of a thought, it will naturally be expressed in a *declarative* sentence.

Note 4: Moreover, because *the topic asserts a thought about the subject*, the name of this subject will naturally appear as the *subject of this declarative sentence*.¹

¹ It is worth while to adhere closely to this dictum. It represents sound logic, and departure from the practice here advised is likely to lead to complete, even though unnoticed, shifting of the subject. For example: Assume the subject to be wealth. Then, in "The prince was ruined by wealth," "wealth" is no longer the main idea with which the assertion is concerned; that importance has been usurped by "prince." Unless watched, young writers will frequently

Note 5: Because the topic is the writer's guide, it should always be very precisely and fully worded in his mind and then set down in writing before he undertake to put his notes and ideas together into a composition. In this full and precise form, it is called the WORKING-THOUGHT. In the compositions for this class, the working-thought should be written down at the head of every paper and outline, immediately after the title, and separate from the composition that follows. The management of the working-thought is more fully explained in Section VIII.

Note 6: Subjects may be "large" or "small," "broad" or "narrow." A large or broad subject is one that has not been much limited, or "narrowed down." For paragraphs and short papers, limited or narrowed subjects are likely to be better than unrestricted subjects; but it frequently happens that the fully stated topic contains the limitation of the subject that is necessary to adapt it to treatment in a short paper, as here: —

Subject: Smoking.

Topic thought and limitation: Smoking became known to Europeans in the sixteenth century. (Observe that this topic thought corresponds to the phrase, "the introduction of smoking," which would serve as a limited subject.)

Subject in limited or restricted forms: Smoking as a pastime; smoking by women; smoking in the street cars; opium smoking; smoking that relieves a cold; smoking (that is done) about the camp fire. (State topics in which the restrictive part of these subjects shall be transferred to the predicate.)

shift their thought thus. It is also best to keep the grammatical subject of the declarative sentence in unaltered form if possible. These two assertions, "The pursuit of wealth has ruined princes" and "Wealth has ruined princes," are essentially different propositions. If any departure from the rule be made, extreme care should be exercised to keep the logical subject prominent; it should have the leading place in the thought, even though it do not occupy the chief grammatical position. Especially should the name of the subject be kept as the grammatical subject. If qualifying ideas be coupled with it, they should be appended as adjective modifiers; thus: "Wealth as an object of pursuit has ruined princes." Compare note 6.

Note 7: Let the student fix in mind the important fact, that *in a restricted subject the restrictive part ought always to be some kind of adjective qualifier* (see the examples above). By observing this principle, he will safeguard himself against losing sight of the true subject. (To teachers: On such forms as "opium smoking," see Sweet's "New English Grammar," Pt. I, sec. 173.)

Note 8: The *title* is merely the name one chooses for his composition. It may and it may not express the topic or the subject clearly, though it should usually at least hint what the subject is. Titles should be made as interesting as they can be without rendering them incongruous (the title should always be in keeping with the character of the composition).

3. EXERCISES ON SECTION III

1. Tell which of these are subjects and which are topics:

- a. Being afraid in the dark.
- b. Sickness is an unnecessary evil.
- c. Glorious sport.
- d. Ski-ing as a sport.
- e. How Henry won his medal.¹
- f. Mary's bravery fooled a burglar.
- g. John won the game by making a daring run.
- h. Birds fly by pushing against the air.
- i. Why write poorly?¹
- j. Grammar and its uses.
- k. We learn to spell by noticing how every unfamiliar word is spelled.

¹ These are not complete assertions. (e) contains no hint how Henry won his medal; (i) tells nothing of the *why* of the poor writing. Therefore, if such forms be accepted at all as topic assertions, they should be accepted *only after a specific indication of the why or the how* has been added. For example, (e) when completed might read: **How Henry won his medal: by saving a little Italian boy from drowning.** But the simpler and better form is: **Henry won his medal by saving a little Italian boy from drowning.**

- l.* A treacherous fountain pen.
- m.* The view from the dome.
- n.* Making lead pencils.
- o.* One objection to study.

2. Turn all the topics in the list given above into subjects, and all the subjects into topics.

3. Turn all the subjects into more limited subjects. To illustrate: The subject "paper" may be turned into "brown paper"; this in turn may be limited to "brown paper in its making"; and this again to "brown paper in its making at a mill known to the writer." Such limiting may be continued until a subject sufficiently restricted to permit of treatment in the proposed space is reached. But these limited subjects are strictly subjects, not topics. The most restricted subject given above may, for example, be made into a topic by adding some assertion; as, "Brown paper in its making at the mill goes through this peculiar process; namely" [complete the assertion].

4. In the following topic assertions, are the names of all the rhetorical (logical) subjects used also as the subjects of the sentences? If not, are they made so prominent that they nevertheless get our attention, although not standing as the grammatical subjects?

A

- a.* The processes in the making of brown paper are these; viz., — (compare the topic assertion in note 3).
- b.* In its manufacture, brown paper goes through these processes; viz., —
- c.* The mills use a peculiar process in making brown paper; viz., —

B

- d.* Exercise is necessary to preserve one's health.
- e.* Health can be preserved by taking exercise.
- f.* The preservation of the health calls for exercise.
- g.* Exercise is important because it preserves the health.
- h.* The importance of preserving the health leads us to take exercise.

C

- i. America is mainly an industrial nation.
- j. Industrial affairs are the chief American pursuit.
- k. The pursuit of industry occupies Americans more than does anything else.
- l. The complete occupation of the American in industrial affairs makes him a practical man.

D

- m. "Dry farming" has redeemed the arid West.
- n. The arid portion of the West has become fruitful through "dry farming."
- o. The value of "dry farming" is shown by the change it has made in the arid regions of the West.
- p. The change made in the regions of the arid West by means of "dry farming" shows how even the most adverse conditions can be overcome.

E

- q. Persia has many rose gardens.
- r. The rose gardens that abound in Persia give color, delicacy, and beauty to outdoor life.
- s. Rose gardens such as abound in Persia are common in Spain, but quite lack the oriental effect they have in the older country.
- t. Spain, like Persia, has many rose gardens; but they quite lose the oriental effect they have in the older country.

5. Show that each topic-statement as worded in the groups above expresses a thought that is essentially different from the other thoughts expressed in the same group.

6. Reword the topic-statements in (4) whenever this seems necessary to bring the *rhetorical* subject into the position of the *grammatical* subject also. (The "rhetorical subject" is the subject of the composition; the "grammatical subject" is the subject of the sentence.)

7. Reword these topic-statements in such way that the present grammatical subject shall be made the rhetorical subject. Which of the sentences now express their original thought more clearly or accurately than they did before?

8. Choose an article from one of the current magazines. From this article, select five complete, but separate, paragraphs. State in sentence form the central thought of each paragraph separately.

9. Taking the paragraphs one by one, see if the sentences they contain can be made to fall into groups. Mark off these groups within the paragraph, and show what part of the central thought each group concerns.

10. Bring to class from four to eight clippings or extracts from magazines, newspapers, or books. The extracts should not be more than three or four paragraphs long; titles should not be included. Exchange these clippings with other members of the class. Each pupil is now to find three good titles for every extract that he has received.

11. Write the three titles of an extract (10) on the board; then read the extract to the class, and explain what makes each of your titles appropriate to the composition. After this, tell which of the three you deem best, and give the reasons for your judgment.

12. Each pupil will bring to class a composition of his own, without title. The compositions are to be read aloud, the class suggesting titles.

13-14. Keep a record of fifteen conversations that you hear or take part in. Note whether:—

- a.* The subjects are interesting.
- b.* The subjects are unusual or are common.
- *c.* Each speaker is familiar with his subject.
- *d.* Any of the speakers who appear to know less about the subject are nevertheless more interesting or convincing than other speakers who know more. If any are, what is the reason?

- *e. The speakers talk best about things they like, or about things they dislike. If they seem to talk poorly about the things they dislike, observe whether they really know these things familiarly enough to talk about them.
- f. Note also how many of the conversations are about games and amusements, how many about studies and matters of culture, how many about questions of life and the best way of living it, and how many about matters that are merely personal; —
- g. How many speakers gave you new ideas or added to your previous information; —
- h. How many intelligently followed a continuous course of thought, and how many just “said things” as the things “popped into their heads.”

15, 16, 17. As the teacher directs, write themes stating and discussing the results of your observations, especially those based on the starred directions.

IV. Units of thought. — Whole compositions consist of two or more closely related paragraphs. *Each of these paragraphs represents a natural division — one fraction — of the thought.* There must, then, be one paragraph for every important division found naturally in the main, or central, thought.¹ We may call these natural divisions of the thought, *thought-blocks*

¹ This assertion is usually true of whole compositions such as are commonly written in high school or lower college classes (Section I, note). It is not true of larger compositions. The natural divisions of a book, for example, are usually chapters. These in turn may fall into section divisions. *But the sections naturally fall into paragraphs.* It is true, then, that *the paragraph is the unit of thought and therefore the unit of structure* — the smallest complete part out of which extended discourse can be built up.

or units of thought. The writer who takes the trouble to find out, first, *how many units* his main working-thought is composed of, and second, *what is the working-thought of each of these units*, or thought-block divisions, will have little further trouble in writing a clear, logical composition.

Note: There are units of thought in paragraphs, as there are in whole compositions. In a paragraph, the unit of thought will be expressed sometimes in a single sentence, sometimes in a group of two or more sentences. *Each of these sentences or sentence-groups is a thought-block within its paragraph.* Remember this important fact.

V. Connectedness of thought in the composition. — All the paragraphs in a composition have to do closely with the same topic. Every paragraph, therefore, is connected with this working-thought; that is, it must help to explain it, or to prove it, or to add further necessary information about it, or otherwise to give us a better comprehension of it (Section II). Moreover, all the paragraphs must deal with the working-thought in such a way that, *taken together, they give us a complete understanding* of it (Sections II and note; IV). Hence the various thought-units have also a very close connection with one another. If a composition have not been planned so as to show continuously this coherence, or connectedness of thought, it proves a failure. It proves a failure, likewise, if it have not been so expressed as to make this connectedness of the thought *manifest*. The usual name for this connectedness is *coherence*.

Note 1: It is just as *important that the thought within a paragraph show connectedness* as it is that the thought of a whole composition be coherent. The principle applies to sentences likewise.

Note 2: Two drafts of a plan on the same topic are given below to illustrate the advantage of coherence and the general method by which it may be secured.

Subject: The collection of a six-cent fare by the Valley Trolley Company.

Topic-thought: The collection of a six-cent fare by the Valley Trolley Company is unjust.

Working-thought: [to be supplied by the student].

Incoherent form:

- I. Conditions unchanged.
- II. Cost of the road.
- III. Trolley lines in the region chosen.

Coherent form:

- I. Because conditions are unchanged and a five-cent fare was formerly enough.
- II. Because the cost of the road was not (as the Company asserts) unusually great, for —
 - a. Though the River Bridge was unusually expensive, yet
 - b. The general character of the right-of-way made construction unusually cheap.
- III. Because other trolley lines operating under equivalent conditions make a profit from five-cent fares.

In the *first outline*, the incoherence appears to be in the statement rather than in the thought: (1) The divisions are not worded definitely enough to amount to assertions. (2) They are not worded fully enough to convey any clear meaning. (3) They are not so worded as to show any connection between them and the topic-statement. (4) They do not show that they have any logical connection one with another.

On the contrary, the *second outline* is coherently expressed throughout: (1) Each division is put as an assertion. (2) Each division is so fully expressed that the exact thought it embodies is made plain. (3) Each division is so

worded as to show the connection between it and the main topic-statement. (4) Each division is plainly shown to have a logical connection with the other divisions.

A rewording seems, therefore, to have been all that was needed to give coherence to this plan. But a moment's reflection will convince one that something more than a mere rewording has taken place in the making of the second outline. *The thought had to be cleared up and made definite before it could be definitely stated, and the connectedness of each part with all the rest had to be clearly realized before it could be clearly shown. Really, then, the incoherence of the first outline was the result of jumbled, blurred, confused thought; and the coherence of the second was the result of well-ordered, clear-minded thinking.* True, the incoherence of the former was increased because a slovenly manner of thinking was continued in a lazy manner of expression; but laziness and slovenliness of mind are merely other names for incoherence.

Note 3: The following paragraph lacks *connectedness of language*. Rewrite it carefully, so that it shall clearly show forth the coherence of the thought.

In some villages they [1] used to have cent schools [2]. If the child lost or forgot his cent, there was much trouble [3] for him. When he went back [4], he got scolded there as well as at school [5]. One cent was carried every day [6]. The littlest children went [6-7], and this [8] paid their tuition [6]. The modern kindergarten [9] would have seemed foolish to them [1]. They didn't send children to school to play [10], but to work [10]. They [1] had to do all sorts of household work.

1. Who? Whom?
2. What were cent schools? What was the cent for?
3. What kind of trouble? Exactly what happened to him?
4. Back where? How did he come to go there? When?
5. Is the order right? Where was he first scolded?
6. Does this fact stand in the right part of the paragraph? Does the sentence clearly express the meaning? Recast it.
7. Which does this clause mean: "even the littlest" or "only the littlest"?
8. What?
9. The three closing sentences form a new division, or thought-block. Is the connection between this and the preceding part of the paragraph clear?
10. How are these ideas connected with the idea of "kindergarten" and "cent school"?

4-5. EXERCISES ON SECTIONS IV-V

1, 2, 3. Select three long paragraphs, and endeavor to break them up into smaller thought-blocks, or paragraphs. The paragraphs found in the editorial pages of *The Outlook* are suited to this exercise, but examples should be sought elsewhere too; for instance, in Green's "Short History of the English People," in lesson and reading books, reviews, magazines, and newspapers. Mark the thought-blocks.

4, 5, 6. Taking a chapter of the "authorized version" of the Bible (the teacher will assign one), group the verses it contains into paragraphs, each paragraph to include a definite part of the contents of the chapter. Among the chapters that may be so used are: Gen. i, vii.; Exod. x.; Joshua i, ii.; Ruth i, ii.; i Kings xvii.; ii Chron. ix, xxxii.; Jere. lii.; Math. xxvii.; Mark xi.; Luke ii (as far as verse 20), xv; Acts xxvi, xxvii.; Rev. xxi. Do the same with an editorial article from one of Mr. Hearst's papers (*The Boston American*, *The New York American* or *Journal*, *The Chicago Examiner*, or the *San Francisco Examiner*).

7. In the light of Section IV, review the exercises that you did under set 2, questions 3 and 4, noting the function of each of the paragraphs *as a thought-unit*.

8. Review as in (7): note *the connection* of the thought-blocks with (a) the topic, and (b) one another.

9. Taking one of the selections made in accordance with (1) above, make a coherent outline like the coherent outline given in Section V, note 2.

10-14. State topics as follows (it is permissible to limit the subjects further), upon the subjects here listed:

a. Six topics of three divisions each.

b. Six topics of four divisions each.

Subjects: Mush; milking cows; studying history; taking a kodak picture; school concerts; psychology; color-combinations in girls' costumes; the neatness in dress shown by boys; shooting ducks; loading shot-gun shells; frying beef-steak; dropping (poaching) eggs; cooking in camp; camp-life; street cleaners;

mules for all-round work; motormen; scissors needed in home sewing; pictures that are suitable for a girl's room; the needed qualities in a school dress; appropriate hair ribbons; sweaters for school wear; kinds of skates; back-yard garden crops; rowdy boys; boisterous girls; running away from home; "jumping" trains; homemade "wireless" outfits; "sissy" boys; cultivating beans (strawberries, blackberries, sweet corn or roasting ears, etc.); cooking with paper bags; rag carpets; canoe models; desk outfits for high school students; points to consider in buying a farm horse (milk cow, pig, pony, etc.); fudge as a dissipation; afternoon newspapers; farm papers; gum-chewing as athletic exercise.

15. Return to the paragraphs selected under questions 1, 2, 3. First, underscore every expression that serves as a connection between one thought-group and another. Second, mark the places where no such connective expressions are used. Third, determine in these instances what if anything gives the impression of connectedness between the units of thought.

16. Using colored pencil or some bright ink, insert connecting expressions (words, phrases, etc.), between the units of thought in the paragraphs you built up out of the Bible verses in questions 4, 5, 6; do the same in the paragraphs built up from the editorial article.

17-22. Write paragraphs of 150 or 200 words upon the three-division topics stated in questions 10-14.

23-25. Make detailed outlines (Section V, note 2) for papers of four paragraphs each upon any three of the four-division topics stated in questions 10-14.

26. Mark in colored ink or pencil the division-points between the units of thought in the paragraphs called for in questions 17-22. If the connection is not plain already, insert words or phrases enough at these points to make it plain.

27. State the working-thought that each paragraph in each of the compositions called for by questions 23-25 will have.

28-33. Write out the compositions that you have laid the foundations for in questions 23-25 and 27.

VI. **Emphasizing the important thoughts.** — Some thoughts in a composition are more important than others; and common sense directs us to *lay more stress on the more important than on the less important*. We can emphasize thoughts either (a) by writing about them more fully (*proportion*), or (b) by putting them very near the beginning or the end of the composition, where they will be the first or the last to have attention (*massing, or grouping*). The end is the position of greater emphasis. The two methods may be combined.

Note 1: For further development of this principle, see XXVII, notes 1, 2, 3; XXVIII, notes 1, 2; and especially XXIX and XXXVI, note 3.

Note 2: In newspaper reports, or "stories," the gist of the article nearly always comes at the very first. The reason is, that newspaper writing is a highly specialized form of composition, in which, for the sake of immediate interest and of great quickness of understanding, the principle of emphasis is applied in a special way to accomplish a special purpose. [The accepted theory is stated in Section VI — that the end is the position of greater importance. But this theory is undergoing question. It is safe to say that most professional writers, when writing mainly to give information, follow the news-writer's rule — that stated in this note.]

6. EXERCISES ON SECTION VI.

1. Examine five paragraphs of one of Macaulay's essays, making an outline of each paragraph to show the main divisions of the thought that it contains. Then note *the amount of space* given to each division.

2. Continuing the examination of the Macaulay paragraphs, seek and explain the reason for the *varying space emphasis* given the different thought divisions.

3, 4. With five paragraphs of Lamb's "South Sea House," or "Mackery End," do as directed in questions 1-2.

5. Examine the beginning and the end of twenty paragraphs from Macaulay. In how many do you find the chief thought, or one of the chief thoughts, of the paragraphs, at the beginning or very near it? Near the end?

6. Rewrite five of the paragraphs, placing these thoughts in less prominent positions; can their place thus be changed without causing a decrease in their importance?

7. Try similar experiments with ten paragraphs from Lamb; with ten from a novel (for instance, *The Master of Ballantrae*).

8. From each of three newspapers clip two editorial articles. Let one from each paper consist of a single paragraph, and the other of several paragraphs — at least three. Study these for space-emphasis as directed in (1) and (2) above, and for place emphasis as directed in (5) and (6).

9. Write a long paragraph upon "Three books I should like to read: The Bible, The Iliad, and Nicholas Nickleby." Assign space to each division in proportion to its importance. Follow the order here used.

10. Write another long paragraph; choose your own subject; pay particular attention to *space-emphasis*.

11. Using the topic stated in question 9, but reconstructing it to indicate the required order, write a paragraph in which you wholly disregard space-emphasis for the most important book, and produce the sense of its importance by relying solely on place-emphasis. (Observe that place-emphasis can be aided by using quick, forceful, concrete, vivid words and sentences.)

12. Return to questions 17-22, set 4-5. Study three of these paragraphs to see if space-emphasis were well managed. Reconstruct as needed.

13. Rewrite the remaining three of these paragraphs (questions 17-22, set 4-5), with the especial aim of emphasizing by position (place-emphasis).

VII. Paragraphs really whole compositions. — We have seen already that the general *principles applicable in the case of whole compositions apply equally in the case of paragraphs*. This would not be if there were any fundamental difference between the whole composition and the paragraph. *But there is no fundamental difference*. The whole composition is — theoretically — longer than the paragraph, and therefore consists of two or more paragraphs; that is all. In turn, each of the paragraphs is in the same way likely to consist of two or more groups of sentences (Sections I; IV and note). It is easy to prove this conclusively. Examine three or four long paragraphs to discover the thought-blocks (sentences or sentence-groups dealing with distinct parts of the thought), and set off each of these blocks by itself. Each block will then appear as a distinct paragraph, and the original paragraph will appear as a whole composition.

Note: As the paragraph is not fundamentally different from the whole composition, it will have — as the whole composition has — a topic and a working-thought developed from that topic. The working-thought is therefore always to be stated in papers of a single paragraph, as in longer compositions. (See Section VIII and notes for directions.)

7. EXERCISES ON SECTION VII.

1-2. Using this outline, write a whole composition consisting of three long paragraphs:

Topic-thought: Squirrels, birds, and dogs make desirable pets.

Paragraph 1: Squirrels as desirable pets.

Paragraph 2: Birds as desirable pets.

Paragraph 3: Dogs as desirable pets.

3. Reduce this composition to a single paragraph without sacrificing any of the essential fact. — Now examine the new paragraph. Does it contain three groups of sentences — one about squirrels, one about birds, and one about dogs, as pets? (Disregard sentences that are used merely by way of introduction or conclusion.)

4. Treat an editorial article of medium length as directed in question 3.

5. Do the same with passages of several paragraphs each from your textbooks in history, science, literature, etc.

6. Write a paragraph, based on Section VII and the accompanying exercises, to prove that paragraphs are short whole compositions.

7. Throw together all the paragraph titles in a chapter of a history or other textbook, turning them into sentences and providing connection. Do they produce a composition?

B. TOPIC AND WORKING-THOUGHT

VIII. **Stating the working-thought.** — The first step in building up a composition is that of *settling upon a topic* — *the one particular thing that is to be definitely expressed about the general subject*. The second step is that of *stating this topic more precisely and in more detail, so that it will serve as a working-thought* (compare III and notes; XII and notes).

Note 1: Great care is necessary in developing the working-thought from the topic. Observe carefully these principles; namely, —

Note 2: The working-thought is the topic thought stated very fully and precisely. It takes the form of a declarative sentence, and the grammatical subject of this sentence is the name of the logical subject with which the composition deals. Example:

<i>Subject (Logical and Grammatical)</i>	<i>Topic thought</i>	<i>Working-thought</i>
Mohammed.	Mohammed was a fanatic.	1[Mohammed] 2[was a fanatic] 3[as is shown by] 4[his religious mania,] 5[his contempt for law] 6[and his extreme, con- tradictory traits of char- acter.]

Note 3: The working-thought definitely asserts some particular fact or facts about the logical subject. The statement of these particular facts will appear in the predicate of this declarative sentence. See example above.

Note 4: Each of the leading ideas and thoughts that the paragraph is to contain will appear in the sentence; it may be indicated by (1) a word, (2) a phrase, or (3) a clause. In the example under note 2, we find the word "Mohammed," the phrase "was a fanatic," and the clause "as [this] is shown by," etc.

Note 5: The leading ideas and thoughts mentioned in note 4 will, in the sentence, appear in the order that they are to have in the composition. Compare Section X.

Note 6: Observe that the precise, definite working-thought is an unfailing guide (1) to the contents and (2) to the order of the most important thought-blocks in the composition.

Note 7: Observe this: It is always the name of the logical subject — of the thing in general about which we are thinking — that will be the subject of our working-thought. Observe too: There may be many sentences that embody the same thought, yet do not express it in the form of a topic thought. Remember that for our purposes, such sentences cannot safely be used as the foundation of the working-thought sentence.

Example:

In the sentence, "Some persons read; some merely run the eye over words," the logical subject is "true reading." The sentence clearly embodies a topic thought to the effect that

“true reading implies close attention and deep thinking;” but it does not turn this thought into a topic thought. Therefore, it is not in correct form to use as the foundation of a working-thought sentence.

Note 8: The topics and working-thoughts that are easiest to state are those requiring only to be proved. The next easiest are those calling for explanation. The hardest are those that call for description and narration. The following topic-statements will show in a general way how different kinds of topics can be stated. (Observe that these are *topic thoughts*, not *working-thoughts*; turn them into *working-thoughts* by making each one more precise and complete.)

Subject: College football.

Topics that call for proof.

1. College football is in danger from professionalism.
2. College football is an important influence in college education.
3. College football does not benefit most students enough to compensate them for the time it consumes.

Topics that call for explanation.

4. College football is played thus:
5. College football may be harmful in these ways; namely,
6. College football is interesting because of its appeal to our primitive love of physical combat. (This is probably complete enough to serve as a working-thought. In treating it, one would first explain what he means by this love; then he would explain how football appeals to it. See XXXIX, note 1.)

Topics that call for description or narration.

The subject, *college football*, is too general to permit of description or narration. Let us, therefore, find a narrower form of subject, such as *A college football game*, or *The football game*; then, a narrower form of this second subject, such as *The appearance presented by the game*.¹ Observe that a very *concrete* or a very

¹ Or the football game, in the appearance it presented.

specific thing is best as a subject for description or narration, because with such a subject the writer can determine more easily what he needs to fix attention upon.

7. The appearances presented by the football game were:
[mention the leading appearances that you wish to describe — the bleachers, the field, the grouped or moving teams, etc.].
8. The exciting plays in the game were those here recounted: namely, [complete by enumerating them.]
9. The course of the football game, in its important plays, was: [complete by outlining the game.]

Descriptive or narrative topics about other subjects.

10. The appearance of the college campus, (namely, [ask yourself just what that appearance is]) results from these especially noteworthy things: [follow with mention of the aspects that you wish to present.]
11. [Fuller example.] The appearance — beauty — of the college campus lies in (a) symmetry of outline, (b) extensive spaces varied in detail, and (c) the picturesqueness of several of the buildings and their surroundings. [Observe that this working-thought provides completely for a description that is intended to *emphasize the beauty of the campus*; for if some other purpose were in mind, a different statement would be needed. Under (a) would be mentioned the shape and size of the campus; under (b) the broad expanses of meadow, lawn, and yard, varied by slopes, walks, pond, trees, etc.; and under (c) the more picturesque buildings, with the surroundings that add to this picture-quality, such as North College, a little “fancy” in style, almost hidden among the fine trees.]
12. John’s appearance was repulsive on account of [complete].
13. The decisive encounter at Waterloo (the charge of the Old Guard) was made up of the incidents here recounted; namely,

Note 9: The examples of topic-statement in note 8 show that in many cases the statement will virtually consist of a formula, to complete which one has only to determine what are the natural divisions, or leading parts, of his working-thought, and to include these in the statement itself. Fuller development of this principle will be found in Sections IX-XXIV, notes.

Note 10: The working-thought as stated will not necessarily appear in the composition itself. *This working-thought, let the writer remember, exists to express formally for him a guiding assertion, or thought, and is to be used by him mainly for his CONVENIENCE and SAFETY.* It should on this account be as clear, as precise, and as matter-of-fact, as it can be made. But to employ so mechanical a form in the completed composition would be to show oneself sadly lacking in literary resourcefulness. Often a little consideration will discover easier and more literary forms of expression that are more suitable for the finished paper. For a suggestion, study the sentences in the example, note 7.

Note 11: Sometimes a *formal* phrasing even of the topic thought is not included in the composition. At other times, the topic thought is presented with scrupulous fulness and care. Whether a *formal* statement of the topic be included, however, or whether it be omitted, *the reader must be able surely to gather this thought from the composition itself.* There is no rule for including or omitting this statement; the writer's judgment and experience must guide him. But the writer who is inexperienced will do well to observe the following hint: *When in doubt, include a statement of the topic thought.*

Note 12: *The position to be given the formal statement of the topic thought* when this statement is included, must likewise be determined by the writer. The topic-statement may come at the beginning or at the end, or at some intermediate place in the paragraph. The inexperienced writer will, however, do well to study carefully, at this time, Sections VI, XXVII, and XXVIII, with their notes.

Note 13: Remember that the form in which the working-thought, the topic, and even the subject itself, is stated, will vary according to the purpose which the writer has in mind. Success depends on deciding exactly what one wishes to write about, and exactly what he wishes to say about it.

Note 14: As preliminary exercises, work out the following directions:

- a. Make for yourself a list of ten working-thoughts that you judge will require but one paragraph each for development.
- b. Make a list of ten working-thoughts that you judge will need at least two paragraphs for development. Show how your statement indicates this fact.
- c. Make another list, stating working-thoughts that will require four or more paragraphs. Show how this need is indicated by your statement.

8. EXERCISES ON SECTION VIII

This set of exercises is based on set 3, to which reference should be made.

1. Develop all the subjects and topics in question 1, set 3, into working-thoughts.
2. Point out how each of these working-thoughts differs from the topic out of which it was developed; how each of these topics differs from the subject out of which it was developed.
3. Write a paragraph, based upon Sections III and VIII and questions 1 and 2, set 8, explaining the nature and purpose of the working-thought in writing.
4. Does division A of question 4, set 3, consist of topic-statements or of working-thoughts? Support your position with arguments.
- 5-8. Turn the topic-statements of divisions B, C, D, E, set 3, question 4, into working-thoughts.

9. Write out what you think to have been the working-thought of the magazine paragraphs chosen under question 9, set 3.
10. Each student will write in or bring to class, as may be directed, an original paragraph. The paragraphs will be read to the class, each member of the class writing down what he thinks is its working-thought. The author will then write on the black-board the working-thought he used. Discussion and criticism may follow.
11. Select from a history, reader, or other book five paragraphs. State the working-thought of each; mark off the groups into which its sentences fall, as directed in set 3, question 9.
12. Do the same with five other paragraphs.
13. State a working-thought having two divisions, and write a paragraph on it. After the paragraph is completed, mark off the two sentence-groups that it contains.
14. Repeat the exercise, giving the working-thought three divisions.
15. State a two-division working-thought, each division of which shall itself have two divisions. Write a paragraph on this working-thought, and mark off in it the two main sentence-groups and the two subordinate sentence-groups contained in each main part.
16. "Benjamin Bastings, although [he was] a notorious infidel, was an exceedingly kind-hearted and generously philanthropic man." About this working-thought, answer these questions: (a) How many thought-blocks would a paragraph built up on it contain? (b) What would they be? (c) Would all of them appear in some way as parts of the predicate? (d) Would any of them appear in a subordinate construction (grammatical division) of the sentence? (e) Would this fact at all interfere with the usefulness of the part so subordinated as a division of the working-thought?

17. Answer the same questions about the working-thought when stated in this different form: "Benjamin Bastings, who was a notorious infidel, was an exceedingly kindhearted and generously philanthropic man." — In addition, answer these questions also: (f) Does the clause "who was," etc., form part of the predicate or part of the subject, as the working-thought is here stated? (g) Does this clause contain one of the most important topic assertions, or one that is merely concessive or explanatory? (h) Is the *essential* part of the assertion that this clause makes, contained in its predicate? (i) Do you conclude, therefore, that the working-thought in its second form meets the requirements of note 3, Section VIII? (j) Is this true of each of the statements of working-thought that here follow? (Compare note 4.)

1. Our cat Cooney, an excellent mouser, got into trouble by catching the neighbors' pet squirrels. —
2. The day was pleasant—a little cold for March, but full of life and color. —
3. Though the day was somewhat cold, it was pleasant, abounding in light and color. —
4. A drunkard and ne'er-do-well, the butt of the village's wit, Bill Hicks proved the hero who saved the valley from destruction when the great dam broke. —
5. Healthy, wealthy, and wise, he insisted nevertheless that sleeping late and working late are best.

(k) Recast the statements included in (j) so that *all* the facts that form the thought-blocks shall be asserted in the principal predicate. (l) Reviewing the work you have done in questions 16 and 17, sum up in a formal written statement, your conclusions about the rule stated in note 3, Section VIII, as concerns (1) its fundamental truth, (2) its usefulness, (3) the extent to which its formal requirements may be modified in

applying it in particular instances, (4) the necessity or advisability of making such modifications (compare note 4, VIII), and (5) the indication of subordinate thought-blocks in the working-thought sentence.

18-19. Using the working-thought stated in question 16, write two paragraphs; the first in the natural order as provided by the working-thought itself; the second in an inverted or transposed order. For suggestive example, see X, illustrations *A* and *B*, *F* and *G*.

20. Write a paragraph stating the advantages that each of the two forms of paragraph has over the other (see questions 18-19).

21-22. Naming your own subject, or subjects, bring in lists of topics developed therefrom, and of working-thoughts based on these topics, as follows (more than one topic may be developed from a single subject, etc.):

- a. Fifteen topics and working-thoughts that call for proof.
- b. Fifteen that call for explanation.
- c. Ten that call for description.
- d. Ten that call for narration.

23-33. Write paragraphs on the working-thoughts, so stated, as the instructor may direct. — In some of these paragraphs, let the topic-statement come near the beginning; in others, let it come near the middle; in still others, near the end (compare VIII, note 12, and questions 18-19, set 8).

C. USEFUL METHODS OF THOUGHT-BUILDING

IX. **Building up the composition.** — *Writing is really the building up of thought about some subject.* In saying that a composition is "built up," we mean that suitable thoughts (thought-blocks) are put to-

gether ("composed" means placed together) to make a larger, more complete thought. There are endless ways in which thoughts and thought-blocks can be built up together into larger structures of thought; but many of these ways are only variations of one or another of a few fundamental methods. We shall soon consider some of these fundamental methods. Before we do so, however, we should consider a few *other general principles that are exceedingly helpful in building up thought* (X, XI, XII, XIII).

X. Induction and deduction. — In thinking, *we proceed either by induction or else by deduction.* A composition in which the arguments or facts, beginning at the first, are in the nature of particulars and details, these being used to lead up to a more general fact, or principle, or conclusion, proceeds *by induction*. A composition in which the general fact, principle, or conclusion is stated first, with the particular arguments, details, and facts by which it is to be explained, supported, or established following it instead of coming before it, proceeds *by deduction*.

Illustration A; inductive form of working-thought:

[Particulars coming first.] The state of the air, the earth, and vegetation, and the behavior of beasts and men, show that [conclusion following particulars] winter has come.

Illustration B; deductive form of working-thought:

[Conclusion coming first.] Winter has come [followed by the particulars that establish it], as is shown by the state of the air, the earth, the vegetation, and by the behavior of beasts and men.

Illustration C; abstract of matter contained in inductive paragraph:

Thought-
block.

[O. Topic unexpressed.]

1. Clear, cold air; congealed breath; far-carrying sounds; cracking of trees, limbs, timbers.
2. Frozen roads, fields, streams; snow-patches.
3. Fallen leaves; frozen and dead grass, garden plants, herbs.
4. Beasts seeking sunny exposures; staying late in stables, and returning early; standing closely together.
5. Warm dress of persons outdoors; slapping of hands, stamping of feet, carrying in of fuel; gathering about fire; etc.
6. [Inference stated; we naturally draw from these particulars the conclusion that] Winter is here.

Illustration D; abstract of same paragraph in deductive form throughout:

Thought-
block.

1. [Topic thought expressed.] Winter has come.
2. The state of the air indicates cold weather. [Particulars follow.]
3. The state of the earth indicates cold weather. [Particulars follow.]
4. The state of vegetation indicates cold weather. [Particulars follow.]
5. The behavior of beasts and men indicates cold weather. [Particulars follow.]
- [6. Reiteration of resuggestion of topic thought, if needed; otherwise, nothing.]

Illustration E; showing that the individual thought-blocks may follow one method, although the whole composition follows the other:

Whole composition, deductive.

Thought-blocks, inductive.

Thought-block:

1. [Topic thought.] Winter has come.
2. Particulars as in illustration C, 1, leading up to the more general statement that the condition of the air indicates cold weather.
3. Particulars as in C, 2, leading up to the more general statement that the condition of the earth indicates cold weather.
4. Particulars as in C, 3, leading up to the more general statement that the condition of vegetation indicates cold weather.
5. Particulars as in C, 4, leading up to the more general statement that the behavior of beasts and men indicates cold weather.
- [6. None necessary, as the ending of block 5 can be made to reiterate the thought that winter is here.]

Illustration F; deductive paragraph based on the example under Section VIII, Note 2:

1 [Mohammed] 2 [was a fanatic.] 3 [Admire him as we may, we cannot evade the sure evidence indisputably written in the record of his life. His career, almost every act of his, showed one or more of the three characteristics of the man who has been unbalanced by an idea.] 4 [He was a religious enthusiast. Sprung from a people devout in their religious spirit, he carried their spirit to an extreme. Their faith became his obsession; their belief in creed became his superstition; their earnestness became his zeal and bigotry; their dogma became his mania. The revelation that led them to worship, led him to war.] Etc. (Let the student complete it.)

Illustration G; inductive form of the same paragraph (see illustration F):

4 [In this man, we find a religious enthusiast. Indeed, "enthusiast" is a mild word for one in whom the earnest religious faith of family and people had developed into the fiery ardor of the zealot, the crusader, the wager — as he believed — of a holy war, a divinely decreed vendetta.] 5 [With this religious zealotry, he mingled, as all zealots are apt to do, a thorough contempt for human law. He evinced toward the law the contempt of the zealot who is self-centered and idea-crazed, of the partizan who is unable to await the orderly processes of time; and the result of his contempt and impatience was an awful destruction of property, of life, and of happiness, no less than the founding of a new empire and a new religion.] 6 [— — — —.] 3 [These characteristics are the characteristics of] 2 [the man who is obsessed and unbalanced by an idea and an emotion too great for his mentality — the traits of a fanatic;] 1 [and however much we admire Mohammed, the man,] 2 [we must acknowledge that his career, and almost every act of it, reveals him, through such facts, as the extremest and the zealot.]

10. EXERCISES ON SECTION X

1. Throw into inductive form the working-thought stated in note 2, Section VIII. Then state this working-thought as it stood for the paragraph quoted at the end of Section X (in illustration G).

2. Refer to set 4-5, questions 10-14. Turn all the deductive working-thought sentences into inductive form, and all the inductive sentences into deductive form.

2 A-B. Develop at least three of the inductive outlines into themes.

2 C-D. Develop at least three of the deductive outlines into themes.

2 E-F. Develop two of the deductive outlines after the method of illustration E. Develop likewise two of the inductive outlines.

3. Is Section IV inductive or deductive? Give reasons for your answer. Section V? What parts of Section V are inductive? Is the outline in note 2, Section V, deductive, or is it inductive?

4-6. Write out the three paragraphs for which abstract-outlines are given in Section X.

7. Using the same material, construct an inductive outline for a paragraph in which the individual thought-blocks shall be deductive.

8. Write a paragraph following the outline made under question 7.

9. Recall in memory, or observe, some person or scene of notable appearance — either pleasing or displeasing. Jot down connected sentences indicating the principal items responsible for this appearance. Add a sentence or two indicating definitely what this general appearance is (e.g., surliness; neglect). Which did you employ, deduction or induction? What makes you think so?

10. If possible, attend the trial of a case in court and observe how the lawyers examine witnesses. Do they employ inductive series of questions often? Why?

11. Attend court when a good lawyer is making an argument. Are there more or fewer inductive passages in his speech than there are deductive? Why should he in such arguments rely more on one method than on the other?

12. Observe yourself and your classmates when you get to arguing among yourselves. Does the debate usually grow out of a generalized assertion or out of the assertion of some particular (that is, ungeneralized) fact? Do you frequently find yourselves throwing assertions back and forth without proving anything? What is the explanation? Is it that you lose sight of the generalized fact that you wish to establish? Write a paper about the question.

13. Take advantage of the opportunities that conversation brings you, to try the experiment of talking, now inductively, now deductively. By which method do you hold the interest

of your hearers the better? Do they grow confused with the inductive details before you reach the conclusion? Or when they hear the general fact first, do they grow tired before you get through with the particular illustrations, proofs, etc.? Write an account of your experiment.

14. The body of a man who has been assaulted and murdered is found lying in a dry water-course, at the end of a trail leading from the place of attack. Write an inductive account of the murder, ending with the finding of the body.

15. Beginning with the discovery of the body, write a deductive account of the murder.¹

16-20. Read "A Piece of String," by Guy de Maupassant. Observe how the tragedy of the old man's life grows out of a mistake in induction. Write a paragraph to show that inference from too few particulars is dangerous. Illustrate it from mistakes that have come within your own experience.

21. Write an inductive paragraph about a fictitious person, introducing four or five particulars that lead toward some conclusion; for instance, that he has lied, that he is a coward, that he is taking blame wrongly in order to shield a friend, etc. Read the paragraph to the class, but omit the conclusion. Each member of the class will write out what he thinks the ending is.

XI. Selection of thought-material. — By "selection of thought-material," we mean *the picking out of the right facts and ideas* (thought-material) with which to build up new thought about the subject (Section XVIII). This thought-material must be "right" in two ways: (1) It must be *ideas or facts that effectively*

¹ Deduction and induction are mingled with extreme skill in the great detective and mystery tales. Read some of Poe's ("The Purloined Letter," "The Murders in the Rue Morgue," "Thou Art the Man," "The Gold Bug") or of Conan Doyle's (the Sherlock Holmes stories). "The Moonstone" and "The Woman in White," novels by Wilkie Collins, are good examples.

support, or bear out the working-thought (see XXXVII, note); (2) it must be *ideas or facts that can be understood by the persons for whom they are written, that will be appreciated by these persons and that will arouse their interest.*

Illustration 1 (paragraph in which the material is poorly selected to support the topic):

Topic-thought: Mary was very angry.

Working-thought: [to be supplied later.]

Mary was very angry. You would have laughed to see her. All we boys holloed with glee. She gets angry easily anyway, and I never saw her angrier. It almost scared us.

Illustration 2 (paragraph in which the material is well chosen to support the same topic):

Mary was very angry. She stamped her foot. Her face flamed, then grew terribly white. Her lips drew tight across her teeth, as if she were snarling. Her eyes almost closed; they seemed to show only a slant of white eyeball and a darting, pin-point glitter. She began to tremble; if she had not grasped the table, she would have fallen; and with a sharp moan-like cry, she pressed her free hand against her heart. We boys looked at one another in alarm.

Illustration 3 (paragraph in which the material would be hard to understand or appreciate by the reader; it is supposed to be written for high school freshmen, to illustrate unity of thought):

Variation in absolute subordination to unity is a cosmic law. Thus the planetary circumambulations lead in manifold directions; yet no student of the universal space but has perceived that each of these divagating bodies is subject to some superior compulsion that directs its errantcy into regulated and predetermined viatories. "The morning stars sang together." [Query: Would simpler language lead to greater interest? Would the allusion in the last sentence be understood? If the pupils did understand it, would they, at their age, probably care much for it?]

Illustration 4 (paragraph in which the material has been selected carefully, in order to make it interesting and understandable to the same persons):

Having unity in our thought does not mean having the thought monotonous. It is possible never for a moment to lose sight of our main thought, and yet to make what we have to say extremely varied. Indeed, the world itself is full of things that are the same, and yet extremely different in some respects. For example, trees are trees; yet think how infinitely unlike one another are the trees in a wood, so that one finds pleasure in spending hours among them, noting their kinds. There are only a few typical styles in the spring "fashions," and yet no two gowns that we see on the street are exactly the same. It seems to be so with everything. The stars move in various directions, yet obey some general control — just as the clock-wheels work together, although some move in one direction and some in another. Though we speak of "human nature," yet we know that no two persons are just alike; but we also know that all people live a good deal the same kind of life because they are much alike in nature, notwithstanding their being so often unlike. These variations in the midst of likeness make the world interesting. Similarly, when we analyze a very clear and at the same time very interesting book, we are likely to find that, though, like nature, it sticks to its main idea all the time, it yet introduces all sorts of variations in its treatment to illustrate and explain its thought; that is, it, like nature, has "variety in unity."

II. EXERCISES ON SECTION XI.

1. State the working-thought of illustration 2, Section XI. Why was it apparently hard for the writer to find thought-material for illustration 1? Why much easier to find it for illustration 2? Make a working-thought for illustration 1 (different from that of illustration 2).

2. Indicate in writing the items (materials) you would use in developing topic 2 in (j), question 17, set 8.

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3-4. Make a list of the thought-material suitable for effective development of each of the first five working-thoughts stated in (a), questions 21-22, set 8; the first five in (b); the first five in (c) and (d) respectively. Bring these lists to class in form to be placed on the black-board.

5. (Based on illustration 4.) Look up in a dictionary the meaning of these words:

Variation.	Manifold.
Subordination.	Universal.
Unity.	Space.
Cosmic.	Divagating.
Law.	Compulsion.
Planetary.	Errant[cy].
Circum.	Predetermined.
Ambulation.	Viatories [via].

6. Rewrite the paragraph (illustration 3), keeping the sentences as they are as far as possible, but simplifying the words and expressions.

7-9. Under each topic that follows, list the five best things that you can say in support of it.

- a. A wise mother doesn't leave jam on the lower shelf.
- b. Trolley cars often spread disease.
- c. Melchior Mulford was an offensive person.
- d. Prudence Proud purse was by no means what she thought herself — a beauty.
- e. In attractiveness, brick buildings are not necessarily inferior to buildings of stone.
- f. Architecturally, the church is more attractive than the church.
- g. The hobble-skirt styles of 1911 are more graceful than the hoop-skirt styles of fifty years earlier. (For illustrations, see current fashion-plates; and for the hoop-skirt, files of Harper's Weekly, Godey's Ladies' Book, Leslie's Weekly, and illustrated histories and books on costume, period of the war between the states.)

- h.* Griddle cakes are more palatable than muffins.
- i.* The common (or green, or public square) is a place of continual interest.
- j.* The common (or green, or public square) needs improvement.
- k.* The common (or green, or public square) has various elements of beauty.
- l.* A song at evening has power to touch the heart.
- m.* The bull dog is frequently typical of the man who owns him.
- n.* Dangerous acrobatic "turns" such as are seen in vaudeville theaters are especially enjoyable.
- o.* A big pipe in the mouth of a boy is a sign of manliness.
- p.* There are no more school-girls; after the age of fifteen, all girls are now "young ladies."

10-11. Under each subject that follows, set down what is called for by this table:

TOPIC AND MATERIAL I WOULD SELECT IN WRITING
FOR —

A TWELVE-YEAR OLD CHILD.	A GROWN PERSON.
Topic:	Topic:
Material under this topic:	Material under this topic:
1	1
2	2
3	3
4	4
5	5

- a.* A pump.
- b.* An automobile.
- c.* Electricity.
- d.* Honesty.
- e.* Flower fertilization.
- f.* Sanitary cooking.
- g.* Business-efficiency systems.
- h.* Political party organization.
- i.* Fashions [not merely fashions in clothes].

12-15. Write out paragraphs on any three of the pairs of topics that you stated under 10-11.

XII. Determining the order of the thought-blocks.

— Much depends on the *order* in which the thought-material is put together in building up the new thought. This order will affect (a) the clearness; (b) the forcefulness (VI and notes); and often (c) the pleasing quality of the composition. Read XLIII and notes attentively.

Note 1: Observe that, *in order to state a working-thought, one must, in a general way, already have selected his thought-material and determined the order in which it is to be handled.* Read Section XXX carefully.

Note 2: It follows from note 1 that the statement of the working-thought is the last thing that precedes actual writing. This table shows the usual stages of thought-building:

1. Recognizing or picking subject.
2. Determining topic (accompanied by some analysis and reading).
3. Selecting material (by reading, analysis, observation, choosing).
4. Stating working-thought, thus determining the order of the thought-blocks.

12. EXERCISES ON SECTION XII

1. Using this outline, and following its order strictly, write a paragraph on "How to catch a fish."
 - a. What to do when the fish has been hooked.
 - b. How to remove the fish from the hook.
 - c. How to bait the hook.
 - d. What to do when there is a "nibble."
 - e. What outfit is needed in ordinary fishing.

After completing the paragraph, consider: Did you find some difficulty in connecting the parts of the paragraph with one another? Why?—There are many people who know almost nothing of fishing—perhaps merely that in some way a hook is used. To such persons, would the paragraph be quite clear

at any time before thought-block *e* had been reached? Would they probably find it necessary to read the paragraph a second time to get a thorough understanding of it? Is thought-block *b* closely connected in fact with thought-block *c*? More closely than with any of the other blocks? Ought the most closely connected blocks to be brought together in the paragraph? — Can you find a more logical, i.e., sensible, order for the thought-blocks? Make an outline showing it.

Rewrite the paragraph, bettering the order as much as possible; then compare the two paragraphs, and make clear what the improvement is that shows in the second draft.

2. Repeat the exercise, using this outline on "A freshman's first week and how it affects him":

- a.* Discouragement after a few days.
- b.* First day's meeting with classmates.
- c.* Inspiration from first view of campus.
- d.* Hard lessons.
- e.* Indifference of upper-class men.
- f.* Failure in recitation.
- g.* Sense of freedom and manhood.
- h.* Finding room and board.

Study and recompose this paragraph as directed in question 1.

3-7. By means of outlines, indicate what the order of the thought-blocks should be in the development of topic thoughts based on these subjects. Explain in each instance why the order you suggest is logical. Make not fewer than five divisions under each. Make each division specific; don't be content with generalities.

- a.* The procedure in taking a "kodak" picture.
- b.* Making biscuits.
- c.* The requisites for success in college.
- d.* The ———— things necessary to learn in swimming.
- e.* The things to be attended to in pitching a tent.
- f.* Preparing for a cross-country bicycle trip.
- g.* The procedure that one observes in sewing on a button.
- h.* The library as a visitor observes it.

- i. An oak tree (beech, walnut, spruce pine, etc.) and its characteristics.
- j. The best method of getting a German lesson (French, algebra, history, chemistry, etc.).
- k. Of what class-loyalty consists.
- l. The uses of notebooks.
- m. Poor ways of employing notebooks.
- n. Proper care of the shoes.
- o. The wearing of jewelry.
- p. Unwholesome foods.
- q. The arrival of the village train.
- r. Paying calls.
- s. Pickerel fishing (or trout, or bass, or blue-fish, etc.).
- t. Poggie boats.
- u. Bees among the apple blows.
- v. Trimming hats.
- w. Putting on a necktie.

8-11. Work out a different, but *clear and logical* order of development for each of the topic thoughts that you outlined under questions 3-7. Would the paragraphs written on these second outlines produce a different impression, or effect, on the reader? Taking the outlines one by one, point out what this difference would be.

12-13. Write out paragraphs on two, or more, pairs of the outlines prepared as directed above. Observe the different effect they produce, especially when read aloud.

14. Think over the work done under questions 3-13, and write a theme about the importance of the thought-order in compositions.

XIII. Choosing a method of development. — We have already said that the *variety of ways of building up compositions* is almost unlimited, but that these numerous ways are only variations of a few simple methods. Let us now fix in mind (a) that *the same*

topic can often be developed by more than one method, and (b) that *the particular method chosen must depend entirely on the judgment and purpose of the writer.* A skilful writer — one whom we should call expert — after deciding *what he wishes* to accomplish by his writing, will have little trouble in deciding how to accomplish it; that is, upon his *method, or technique.* And writers who are not expert can become so by conscientious practice. But toward this end, neither textbooks nor instructors can help much; the student must help himself — and he can do it — through faithful application. By method we here mean the general plan of procedure adopted by the writer to get his meaning before the reader.¹ See Section XXX.

13. EXERCISES ON SECTION XIII

1. Study again the work done under questions 8-11, set 12. When you changed the outlines, did you in any degree change the method of treatment, or handling? In what respects?

2-4. Taking one by one the topic thoughts in questions 3-7, set 12, suggest for each at least two distinct ways of presenting the facts. With topic (a), for instance, the facts can be laid

¹ The definition of "method" is here left a little vague on purpose. Some of the "general plans of procedure" are explained in Section XIV and the sections that follow it. Narration, description, exposition, and argumentation are also methods; so are induction and deduction. The important thing, at this point, is for the student to realize that he can usually embody the same meaning in two or more separate compositions built up in distinctly different ways. For the young writer to bring himself to see that exactly the same idea may be presented in two, or three, or even four or more, distinct compositions by following different procedure, is well worth his long, earnest effort. A large part of the art of composition lies in the skill that makes the writer more than a single-method man.

before us in a simple, matter-of-fact explanation, or in the form of a history (story). The simple explanation would begin somewhat in this way: "The first thing to do in taking a kodak picture is . . ."; the story form would perhaps begin thus: "Henry slipped the catch of his 'Brownie' camera, opened the back, and drew out the inner frame. He then . . ." (Make your suggestions in detail, so that they shall show clearly what method of handling the topic thought you intend in each case to use.)

5-10. Write out paragraphs developing each of these topic thoughts in the two ways you have suggested.

11-12. Name five subjects. Taking each subject separately, indicate three different ways of developing topic thoughts based on it.

13. As directed by the instructor, write out sets of three paragraphs in which you use one of the subjects and employ the three methods of development that you suggested in answering 11-12.

XIV. Building up thought by enumerating implied details. — A common method of thinking is that which begins with a topic thought implying particulars, or details; that is, *the central, or topic thought, is embodied in some general, or inclusive, assertion that immediately suggests a number of particulars*; these details being naturally associated with it and forming part of it.

Examples:

1. The old house was full of memories. [Particulars: The days of boyhood sport — games, reading in attic, sliding down banisters; father's death; the mortgage sale and the farewell, etc.]

2. The duties of a bank-cashier are numerous. [Particulars: Receiving deposits — verifying deposit slips, counting the money; paying out money on checks — verifying signatures, requiring identification, avoiding overdrafts, etc.]

3. Panhurst contains many well-built houses. [Details: Mention of individual houses that are well built.]

Formula: To turn such a topic into a working-thought, use this formula: [topic] — as is seen from the following details: [enumerated]. *Example:* The duties of a bank-cashier are numerous, as is seen from the following details: receiving deposits, paying checks, and supervising accounts.

14. EXERCISES ON SECTION XIV

As the instructor shall direct, either write out paragraphs in full on these central thoughts, or make lists of the particulars you would select in developing them.¹

1. Military training requires attention to many details.
2. The lake was very beautiful.
3. Character is merely a combination of numerous little habits and traits.
4. The climate of New England is one of extremes.
5. A mountain-side in autumn is wonderfully beautiful.
6. The sonder-boat is a remarkably trim vessel.
7. Automobiles now display an admirable gracefulness in build.
8. Sunset seen from our campus (dormitory; room, etc.) is a feast of color.
9. Evening home-life is full of pleasure.
10. College life implies duties of various sort.
11. Membership in an athletic team calls for self-sacrifice.
12. The woods about the town are full of interest to the tree-lover.
13. To the observing person, a walk down Pleasant Street is very interesting.

¹ Observe: In all the exercises in this book, the student is expected to formulate the working-thought unless a working-thought has already been provided. See Section III, note 5.

14. Bicycles are machines of many parts.

15. Review Section X. In what form are the topics given just above (1-14), inductive or deductive? Write out the reasons for your answer.

16-17. Rewrite two of the paragraphs that you prepared under questions 1-14, changing from the inductive to the deductive form, or vice versa. (The working-thought is also to be restated.)

XV. Building up thought through illustration; comparing the subject to something else. — *Frequently the thought of the composition naturally builds itself up into an illustration, or series of illustrations, of the topic thought. One of the simplest means of illustration is that of comparing the subject to something else. We may remember this as illustration by likening to.*

Example:

Topic (and working-thought): An automobile is like a railway locomotive [in these respects: motive power; construction; speed.]

An automobile may well be likened to a railway locomotive. True, it lacks the weight and mass of the locomotive and it does not run on rails; but in other essentials it closely resembles the railway engine. It uses the same sort of motive power. The steam-moved automobile corresponds to the steam railway-engine; the electric "auto" is the electric railway-engine modified to carry its own store of electricity; the gasoline car and other vapor cars correspond to the gasoline and vapor engines now in use on western railways. In construction, too, the automobile resembles, etc. [Complete the paragraph.]

Formula: In stating the working-thought for illustration by likening-to, use *this formula*: [subject] is like [name of thing it is compared to] in these respects: [enumerate them]. *Example:*

An automobile is like a railway engine in these respects: motive power; construction; speed. *Example of freer form:* Man in the course of his life may be compared to an apple on the tree: at first small, hard, and green; then waxing toward ripeness; then round, and ripe; and at last withered and decayed.

15. EXERCISES ON SECTION XV

Find helpful comparisons by means of which to build up explanations based on the topic-hints that follow; formulate working-thoughts embodying the comparisons; and develop paragraphs from the working-thoughts:—

1. A cistern is like _____
2. Calling Greek and Latin "dead" languages is like calling

3. Hazing is like _____
4. A jinrikisha is like _____
5. Planting a first garden is like _____
6. Reading is like _____
7. His (some speaker's) gestures were like _____
8. The workings of a spraying-machine can be compared to those of _____
9. The working of the so-called friction, or hill-climbing, toys is in principle like that of _____
10. The method of planning a composition resembles

11. A vicious dog is like _____
12. In the principle on which it works, the steam engine is like _____
13. The principle on which the monoplane works is like _____
14. As a form of dissipation, gum-chewing may be likened to

15. As an occupation, sewing is in a woman's life like _____
in a man's.

16. The influence of fraternities in the high school is like that of _____ in _____ (go outside of school and college for comparison).

17. Cookery among girls is like _____ among boys.

18. In its contents, a boy's pocket is like _____

19. Drawing a straight furrow is on the farmer's part like _____ on the part of the _____

20. Successfully passing a hard course in school is like _____

21. The fall of the leaves in autumn is like _____

22. In blind unreasonableness, what is called class-spirit is like _____

23. Obedience to rules in home or in school is like _____

24. The person who has a fondness for reading to fall back upon in hours of lonesomeness is like _____

25. The so-called slums, or districts of great poverty, in our wealth-abounding cities, are like _____ in _____

26. The choice made by the man who prefers to remain a poorly paid city clerk rather than to venture an independent struggle in the country may be like that of _____

XVI. Building up thought through illustration; comparing one thing with another. — A second way of building up a collection of thoughts into a composition is that of comparing the subject, not *to* but *with* something else. The thing with which the subject is compared may be in part like, and in part unlike, it; we then have *illustration through likeness and unlikeness*. Or the thing with which the subject is compared may be quite unlike the subject; we then have *illustration through contrast, or opposition*.

Illustrations:

A paragraph built up by comparing two types of racing horse — e.g., a trotting with a running horse — would be built up by

the method of *illustration through likeness and unlikeness*, because the two kinds are alike in some respects and different in others. But one built up by comparing a race-horse with a draft-horse would be built up mostly by *illustration through contrast*, because the two kinds are in the main unlike.

Determine which of the following terms and sentences call for comparison of likeness and unlikeness, and which for comparison through contrast:

1. The rotary saw is much more effective than the cross-cut saw, when it can be employed at all.
2. The mind of the scholar (it was once believed) is essentially different from the mind of the man of affairs.
3. The man of habits and the man of impulses.
4. The red oak and the black oak.
5. True kindness.
6. Gasoline and electric motor-trucks.
7. Some persons read; some merely run the eye over the words.

Formula: In stating the working-thought for illustration by comparison, use this formula as a whole, or the appropriate parts of it: [Subject] compared with ———— shows these resemblances and differences; namely, [enumerate them].

16. EXERCISES ON SECTION XVI

Formulate working-thoughts, and from these develop paragraphs of comparison based on the topic-hints that follow.

1. Fly fishing and fishing with worms.
2. Shooting with rifle and with shot-gun.
3. Football and basket-ball.
4. Kerosene and electric lighting.
5. The all-stove and the "fireless" method of cooking.
6. Home-made and tailor-made gowns.
7. Fountain-pens, dip-pens, and typewriters.
8. Two of the magazines for the month of ————.

9. The pleasure of reading history and that of reading fiction (or science).

10. Railway day-coaches and parlor-cars.

11. Types of riding-plows.

12. Disk and tooth-harrows, and their work.

13. Worried faces and care-free faces.

14. The gait of the country boy and of the town boy.
[Don't draw on your imagination; observe.]

15. The service in the Methodist and in the Protestant Episcopal church. [Be careful to treat each with respect, as all such things should be treated.]

16. Dress with the tasteful and with the "loud" girl.

17. Hope and expectation.

18. [Trade name] chocolates compared with ————'s.

19. Baking-powder biscuits and soda biscuits (hot bread).

20. Chicken and turkey as meats.

21. The theater and home games as amusement.

22. Brothers and sisters as members of the family.

23. Rugs, carpets, or bare floors for living rooms.

24. Gingham and calico for dresses (or broadcloth and serge, or covert cloth and camel's-hair).

XVII. Building up thought through illustration; citing instances or examples. — One of the most natural ways of thinking is that in which, as soon as one makes an assertion, he recalls individual instances in which it has proved true; in other words, examples of the fact asserted. Therefore, this method of building up thought is common. We may call it *illustration by citing instances*.

Example:

Topic thought: Honesty pays. (State the working-thought.)

Honesty pays. We had a good example of this in Dreamville. Our village barber found a long-lost pocket-book containing a

lottery ticket. The drawing was past; fifteen hundred dollars was due on the ticket. Yet he returned the property. This simple honesty paid him doubly. He kept the respect of his own conscience, and gained a valuable friend. The man of the pocket-book procured work for him in a better position; and in the new employment, through natural ability, he quickly made a place for himself that clears him much more every year than the amount of the lottery ticket.

Further illustration:

A few suggestive topic thoughts are given here, with instances, or examples, *selected* to support them.¹

[Topic thought.] Many men resist big and yield to little temptations. [Examples selected.] The man who endures great suffering, yet scolds about little things; scrupulously cares for large sums of his employer's money, yet carries away office stamps; would never think of stock-gambling, yet plays "penny ante."

[Topic thought.] Understanding of language by animals seems frequent. [Instances selected.] The trained pig picks out numbers as directed; dogs obey numerous commands, such as "sic 'im," "beg," "to heel," "range," "retrieve," "down," "go home"; horses and oxen respond to language, stopping, backing, and turning "gee" or "haw" at command.

[Topic thought.] Truth sometimes seems stranger than fiction. [Instances selected.] Instance of the man who lived after a blast blew a crowbar through his brain; of the degenerates who torture animals and persons because they love to see suffering; of the letter of forgiveness from home found by the former run-away boy in a pile of scrap paper in his paper warehouse twenty years after it was sent.

¹ Let the student observe that in picking examples he is using the process of *selection*. Is the same true when he develops thought by means of resemblance and difference? of contrast? of comparison to? of synonym and repetition? of explanation of content? of presentation of proofs? of application of a principle? of explanation of cause or effect?

[Topic thought.] Thought is merely the result of "putting two and two together." [Instances selected.] Newton's reasoning-out of the law of gravity from observing an apple fall and recollecting that things which are at rest do not move unless some force be applied to them; the success of the students in the story "Philosophy Four," who knew only a limited amount of the details of the course, but in examination proved the general theories of the subject by means of original illustrations drawn from their own experiences in a recent escapade.

Formula: In stating working-thoughts for illustration by means of instance, or example, *use this formula:* [topic thought], instances of this being [enumerate the instances or examples selected]. *Example:* Thought is merely the result of "putting two and two together," instances of this being: Newton's reasoning —————; the success of the students —————

17. EXERCISES ON SECTION XVII

Select good instances and examples to be used in developing these topic thoughts; embody them in working-thoughts; and develop paragraphs from the working-thoughts.

1. Different subjects call for different methods of study.
2. Students who keep up their studies from day to day are not usually those who are "caught" by tests.
3. Good intentions are not, by themselves, enough to produce a good outcome.
4. Studies that are easy for one man may be difficult for another.
5. Methods of travel change as times change.
6. Our fathers would have been amazed at many things that to us seem commonplace.
7. More than once, the "mollycoddle" has proved of more worth to the world than the "strenuous" man.

8. In college life, as elsewhere, it is the man of high ideals who is recognized as setting the standard.

9. Minute forms of life are capable of causing great ills.

10. Things that are beautiful are nearly always useful.

11. Our town has some excellent (or very poor) architecture.

12. School athletics sometimes lead to regrettable incidents.

13. Accepted customs are not always reasonable.

14. Many small newspapers could be improved in certain ways.

15. Cutting out clothes by pattern requires skill.

16. The kitchen arrangement in many houses is poor.

17. I am neglectful of details in my writing.

18. Some very interesting magazines owe their interest to other things than fiction. (See for material the current magazines.)

XVIII. Building up thought through definition. —
Frequently thought builds itself up, or "grows," by means of definition. In such instances, there is always some word or phrase (i.e., "term"), or some sentence ("proposition"), that calls for explication. The reason is, that if thought grow at all, it can do so only by bringing together into one coherent body more and more ideas or contributing thoughts. Many of these ideas or thoughts, though differing in details, are alike in some principal respect; and they are so numerous that some one inclusive term or assertion is needed to cover them. Accordingly, the thinker uses some particular word or phrase to name all those that are of like kind, or a carefully worded sentence to express his new thought about them. The result is, that *in expressing his thought succinctly, he often employs terms or propositions calling for explication.* When he uses

such an expression, he usually accompanies it with an explanation of its meaning. This general process is that of *definition*.

Note 1: Definition is exceedingly important. First, it is important to the thinker himself; it leads him to "try out" his own assertions and enables him to make certain that his thought is both clear and logical. Second, it is important to the reader; it unfolds to him the significance of the *terms* used by the thinker, and thereby enables him to seize the *thought itself*.

Note 2: As definition is important to the reader, it, of course, is especially important to that particular class of readers who use books for the purpose of getting education — students. Many inexperienced students fail to pay enough attention to definition as a part of study. They fail in two ways. First, they read sentences, paragraphs, and even pages in the textbook, without at all stopping to *define to themselves* the meaning of the terms and statements they are going over. This is fatal. Second, they stop short of *rethinking ideas for themselves*. The live student will not content himself with absorbing the ideas of others; he will turn them over and rework them in his own mind *until they represent both the original thought and his own thought added thereto*. No idea or thought is truly a man's own before he has thus *defined* it to himself by putting it into such terms as his own knowledge makes him able fully to understand, and fitting it thoroughly into his own experience.

XIX. Building up thought through definition; synonyms and simple explanatory terms. — One of the easiest forms of definition is that in which the explication, or *unfolding*, of the idea is accomplished through *the employment of synonyms and the repetition of the idea in simplifying expression*.

Examples:

The term "explication" in the first sentence of the paragraph above is defined by the simplifying synonym, "unfolding," that follows it. An assertion such as "The glory of the conquered is surrender" is perhaps as good an expression of the thought meant to be conveyed as can be found; yet to many readers the meaning of it may be obscure. Let us make it clearer by repeating the thought in synonyms and simpler expressions that explain it, thus:—

"The glory of the conquered is surrender. The conqueror has the glory of his triumph; but to him who yields there is also a triumph — the triumph that comes from high and worthy action — from recognizing defeat, ceasing in a bootless struggle, adapting himself to the new situations and making the best of what cannot be escaped. It requires a great man or a great people thus to forget defeat and begin anew, not as victor but as vanquished; out of disaster to recover the materials of usefulness and from overthrow to create success anew. Few indeed earn the humble yet greater glory that thus comes from complete surrender." — The student should observe that in this paragraph virtually three definitions are given: a definition of "glory," a definition of "surrender," and a definition of the assertion as a whole. To gain a better understanding of this method, let him take each term in the paragraph separately, and determine what *part* of the topic thought it defines. Let him also write out in his own words the meaning of each of these terms as used in the paragraph.

Formula: In stating a working-thought that calls for definition, *use this formula:* [topic thought]; meaning [here insert the necessary statement]. *Example:* The glory of the conquered is surrender; meaning by "glory," the honor resulting from high and worthy action, and by "surrender," the giving up of what is impossible and the undertaking of new things that may be possible. — The student should observe that, *in definition, the thing of first importance is to get one's meaning clearly and accurately in mind;* see Section XXI.

19. EXERCISES ON SECTION XIX

Determine which expressions in these sentences need defining; decide on the necessary synonyms and simplifying expressions; formulate working-thoughts containing the necessary definitions; and from these working-thoughts build up paragraphs:

1. Exegesis forms the principal part of many sermons.
2. Some writers think that to be literary they must be grandiloquent.
3. The mind as well as the blossom can be fertilized.
4. The putting to death of Professor Ferrer has been called by many judicial murder.
5. "Socialism" is a much misused term.
6. Nihilism is something that the universe seems to move away from rather than to approach.
7. Men are still under the dominion of barbarism.
8. The term "composition" is equally applicable in writing, painting, typesetting, music, and manufacturing chemistry.
9. Another Renaissance is needed by the world.
10. America is still dominated by utilitarian ideals.
11. The man who says, "I can't learn English," is announcing himself as mentally weak.
12. The socially untrained pride themselves on their gross mannerisms.
13. Ignorant persons are likely to deem inelegance a sign of strength rather than of weakness.
14. Because science is not a subject of study but an attitude of mind, the artist often surpasses the scientist-specialist in scientific insight and power.
15. Domestic science is an obscure term to many.
16. The subject of his paper was, "The Emergence of National Consciousness."

XX. Building up thought through definition; showing the content of expressions employed. — In XIX, we have already come close to another method of definition — one that is much harder to master, though not to manage after it is mastered. This is *definition through showing the content of terms*. “Content” signifies the exact meaning that an expression carries, or implies — that is, contains. We have already seen that words, phrases, and sentences often contain, or carry, meanings that may not appear to the reader at first sight. Sometimes this is because the expression itself, in whole or in part, seems obscure; and we then define it through synonym or through repetition in explanatory terms. But sometimes the expression needs definition for a different reason. This is the case when the expression is so used as to carry more or less significance than we should otherwise give it, and when it is used with a meaning that differs from the meaning that is commonly accepted. When any expression is so used, we need an explanation of its new content — the meaning, or significance, that it has when employed in this new, or *specialized*, way. Accordingly, we define it by explaining what the meaning is that it now contains.

Illustration (observe that the explanation gives “murder” a wholly new significance):

Murder is one of the commonest of crimes. I do not mean the mere killing of men; of the human body. That is not so common, nor always even so terrible a crime. The killing of men is only one form of murder. Murder is done when an ideal is killed; when hope is slain; when love is slaughtered;

when truth is strangled; when honor is sacrificed at the command of ambition. It is this butchery, this extermination, of what is fine and noble in our nature, that is the true crime, the true murder; and it is as common with us as birth and death.

Other illustrations (let the student ask himself whether the content of the term is *lessened*, or *enlarged*, or perhaps *essentially altered* by the definition):

[Topic thought.] Properly understood, excitement is beneficial to the nerves. [Definition.] Excitement is the rousing of the nerves to their full normal energy. (Might any other of the terms call for definition?)

[Topic thought.] Politics is an occupation for none but the most noble and upright. [Definition.] Politics is the control of the affairs of a community or a people in such a way as to produce the greatest good to the greatest number, with the least evil to any.

[Topic thought.] Self-sacrifice is the source of all greatness. [Definition.] Self-sacrifice is the resolute pursuit of a purpose that one believes is worth the effort, the pursuit being kept up regardless of the appeal of other interests, affections, or possibly duties, that would interfere with it. (Might any other of the terms call for definition?)

Formula: The formula for stating the working-thought is the same for both methods of development by definition. See XIX, *Formula*.

Note: There is, in fact, little or no difference of meaning between the term "definition" and the term "showing the content." It would be accurate to say that there are two methods of showing the content of an expression; namely, the method of Section XIX, and the method of Section XX. The term "content," however, has here been *arbitrarily* used to indicate but one of the methods of definition. (Let the student try to find a term to take its place in Section XX, thus permitting "content" to be used with full meaning.) — (What method of development is exemplified by this note?)

20. EXERCISES ON SECTION XX

Determine which expressions in each sentence need defining; decide upon and state the meaning they have; formulate working-thoughts embodying these definitions; and develop paragraphs from the working-thoughts.

1. Kindness may be brutality.
2. What is called success often means failure.
3. Loyalty is not the same as blind devotion.
4. There is sometimes more companionship in silence than in words.
5. Truth is more important than mere fact.
6. Few men are convinced of the truth; they are merely impressed strongly by somebody's assertion of it.
7. Beauty — if we can see it — is to be found in everything.
8. Many a man boasts of high aims who is simply ambitious.
9. Few of us really believe in liberty.
10. True college spirit not infrequently makes its possessor unpopular.
11. There is many a scoundrel in frock coat and silk hat.
12. Each of us loves poetry, though he may not have learned yet to love the poetry that is written in books.
13. The good agriculturist cultivates more than the soil.
14. Social exclusiveness is essential to social welfare.
15. Affection sometimes appears to be harshness.
16. Journalism deserves to rank as a form of literature.
17. Religion may manifest itself in the appearance of being irreligious.
18. Domestic science is rightly called "science."
19. A dressmaker may be truly an artist.
20. I have known ordinary girls who were heroines.
21. She was too demure.
22. When the cat is watchful, the mouse learns to be a diplomatist.

XXI. Building up thought through definition; logical definition. — In order to build up a very precise and exact body of thought, it often is necessary to state the meaning of important or frequently used terms with extreme accuracy. This gives rise to what is called *logical definition*.

Examples:

Adaptability is the power to adjust oneself to new surroundings.

A square is a plane figure having four equal sides and four right angles.

Luck is that chance element in life which brings us good or bad fortune regardless of merit or effort on our part.

Induction is a method of reasoning in which the arguments or facts, beginning at the first, are in the nature of particulars and details, that are used to lead up to a more general and inclusive fact, or a principle or conclusion.

Deduction is a method of thinking in which a general and inclusive fact, or a principle or conclusion, is stated first, followed by the particular arguments, details, and facts by which it is explained or established.

Note 1: Logical definition has been called "the core of definition." This means that, whenever we build up thought through any method of definition (Sections XVIII–XX), all our thought centers on some exact logical statement like those given above. We may not always put this exact statement into our composition; but *if we condensed the composition into its most compact form, that form would be such an exact statement.*

Note 2: The other forms of definition are really enlargements upon and explanations of the logical definition (note 1). It follows, therefore, that in building up thought through definition, the exact statement of the logical definition ought to be given the essential place in the predicate of the working-thought.

Example:

Section XIX, *Formula*. In this, the form of statement may, for purposes of illustration, be this: "———meaning that glory is the honor resulting from, etc., ——— and that surrender is the giving up ——— and the undertaking ———," etc. The thought-blocks of the composition will then explain the terms of this definition one by one, employing the methods of Sections XIX and XX as may be necessary.

Note 3: A complete logical definition has three parts:

The name of the thing defined (*term*).

The name of the class of things to which the thing defined belongs (*genus*).

The catalog of those characteristics wherein the thing defined is different from the other members of the class to which it belongs (*differentia*).

Examples:

TERM (name of individual thing).	GENUS (class to which it belongs).	DIFFERENTIA (way in which it differs essentially from the rest of the class).
Adaptability	is the power	to adjust oneself to new surroundings.
A square	is a plane figure	having four equal sides and four right angles.
Luck	is that chance element in life	which brings us good or bad fortune regardless of merit or effort on our part.
Induction	is a method of reasoning	in which the arguments or facts, beginning at the first, are in the nature of particulars and details that are used to lead up to a more general and inclusive fact, or a principle or conclusion.
Deduction	is a method of thinking	in which a general or inclusive fact, or a principle or conclusion, is stated first, followed by the particular arguments, details, or facts by which it is explained or established.

Note 4: A good logical definition meets four requirements; namely, —

1. Its defining terms are simpler and more easily understood than is the term they define; and it usually is short.¹
2. It does not employ the name of the thing defined, or any derivative form of it, as one of the defining terms (e.g., an optimist is an optimistic person).
3. It excludes all objects that are not logically entitled to be called by the name of the thing defined (i.e., do not belong to the same genus and show the same differentia).
4. It includes all objects that are logically entitled to be called by the name of the thing defined (i.e., that belong to the same genus and show the same differentia).

21. EXERCISES ON SECTION XXI

1. Opening a dictionary (unabridged) at various pages at random, find twenty examples of logical definition. Copy them and bring them to class.

2-4. Construct a logical definition of each of these terms:

- | | |
|------------------|-------------------|
| a. Mucilage. | g. Pen wiper. |
| b. Cigar. | h. Necktie. |
| c. Clock. | i. Hair ribbon. |
| d. Watch. | j. Embroidery. |
| e. Pocket-knife. | k. Watered silk. |
| f. Army rifle. | l. Griddle-cakes. |

¹ Or else more exact, as is the case when the logical definition is used to build up a technical or scientific conception instead of a popular conception, as here: "A baseball is a sphere. . . ." Why not "ball" instead of "sphere"? "Sphere" would be the right word in a study of the mathematical proportions and qualities given to the baseball in order to adapt it to the game. In such instances, the question is one of exactness, not of clearness; therefore the less simple but more exact term is employed.

<i>m.</i> Ink.	<i>t.</i> Cold cream.
<i>n.</i> Locomotive engine.	<i>u.</i> Chewing-gum.
<i>o.</i> Dishwashing.	<i>v.</i> Dirt.
<i>p.</i> Snow-shoveling.	<i>w.</i> Window.
<i>q.</i> Train-wreck.	<i>x.</i> Chimney.
<i>r.</i> Ticket-agent.	<i>y.</i> Hatpin.
<i>s.</i> Newspaper.	<i>z.</i> Tobacco-jar.

5-7. Construct a logical definition of each of these terms (do not get a definition from the dictionary).

<i>a.</i> Composition.	<i>n.</i> Graciousness.
<i>b.</i> Class spirit.	<i>o.</i> Subserviency.
<i>c.</i> Health.	<i>p.</i> Pictures.
<i>d.</i> Transportation.	<i>q.</i> Moonlight.
<i>e.</i> Affection.	<i>r.</i> Laziness.
<i>f.</i> Literature.	<i>s.</i> Carelessness.
<i>g.</i> Misty weather.	<i>t.</i> Hunger.
<i>h.</i> Unselfishness.	<i>u.</i> Eating.
<i>i.</i> Weak-mindedness.	<i>v.</i> Caterwauling.
<i>j.</i> Avarice.	<i>w.</i> Ambition.
<i>k.</i> Enthusiasm.	<i>x.</i> Travel.
<i>l.</i> Faithfulness.	<i>y.</i> Value.
<i>m.</i> Parental love.	<i>z.</i> Comfort.

8-12. Using four of the logical definitions that you have constructed, embody them in working-thoughts, and on these working-thoughts build up paragraphs, using the method of Sections XIX and XX.

XXII. Building up thought by applying a principle.

— Another form of thinking that is common is that in which the thinker, having perceived that *some general truth, statement, or principle bears on some particular fact or set of facts*, points out this bearing, or application. The process is direct, helpful, and simple.

Illustrations:

[Topic thought (= the principle).] Religious worship is a privilege. [Bearing of the principle in a particular instance.] The man, therefore, who stays away from church to read the Sunday paper is giving up one of the greatest opportunities of life. He is not directly disregarding a duty; his duty is to do that which is best for himself and those dependent on him. But he is bartering a priceless privilege of spiritual refreshment for a five-cent titillation of his still childish curiosity.

[Topic thought (principle).] All is not gold that glisters. [Application in a particular instance.] Henry Jones thought that a "practical" training — what he called "education" — was the best to be had. To his inexperienced eye, it glistered like true gold. He studied only "practical" subjects in the high school. When he was graduated, he entered college. He got in only by the skin of his teeth, although school-mates who had been less "practical" had no trouble; but even then the glister appeared golden to him. He continued to study only the things that he called practical. True, he acquired some facility in dealing with mere facts; he even accumulated a mass of practical information. Yet he began to feel the need of something more — of something that less "practical" men had, and that he had not — a power over ideas, a command of pure thought, acquaintance with a world of ideals to which he was an utter stranger — a mastery of his own mind and spirit beyond what was involved in the bare following of an occupation and the getting of wealth. He could make more money than many men of his acquaintance — and yet he envied them. He was not one of them; he felt that they had succeeded in something better than all he knew. And presently he began to fear them. They were to be competitors; he began to stand in dread of the time when the resources of his "practical" education should cease to grow, and their self-fed fountain of resource should flow more and more abundantly — the time when the fuller, though less immediate results of their *education* would reveal its superiority over his mere *training*. But it was too late to change.

He had bought his gold brick, and the labor and the years he had paid for it could never be recovered. At a cruel price, he had purchased a full comprehension of the old adage: All is not gold that glisters.

Formula: The formula for stating the working-thought in development of this sort is: The principle that [state it], applies in the case of [indicate the specific instance on which its bearing is to be shown]. *Example:* The principle, that all is not gold that glisters, applies in the case of Henry Jones, who was deceived by plausible assertions of the value of "practical education."

22. EXERCISES ON SECTION XXII

1. State twenty general truths, or principles.

2-4. State working-thoughts in which these principles are applied.

5-8. Build up paragraphs from these working-thoughts.

9-14. State working-thoughts applying the principles stated below, and build up paragraphs from the working-thoughts.

- a. Men are cruelest to their best beloved.
- b. To some, honor is but a name.
- c. Cash is cheaper than credit.
- d. The wise student foresees examination day.
- e. Wisdom is better than rubies.
- f. Hope springs eternal in the human breast.
- g. Murder will out.
- h. The golf-player needs be a philosopher.
- i. The more the cultivation, the greater the crop.
- j. The cow that kicks will never be the milkmaid's pet.
- k. There is no place like home.
- l. Economy of labor lies in the production of the greatest results from the least amount of effort.
- m. The crop that exhausts the soil is a dangerous crop.
- n. Readiness is half the battle.
- o. Good roads return good money.
- p. Wilful waste makes woful want.

- q. Farm profits lie in preventing waste.
- r. When the cat is away, the mice will play.
- s. Ill fares the land, to hastening ills a prey,
Where wealth accumulates, and men decay.
- t. The reaper is needed when the grain is ripe.
- u. It is too late to knead the dough when the biscuits are
in the pan.
- v. The littlest pig may squeal the loudest.

XXIII. Building up thought by presenting proof. —

A great deal of the thinking we do consists in accumulating proof of things we have asserted or believe. Whenever we present a fact for the express purpose of showing the truth of *something else* — that this something else itself is *so* — we use the method of *development by presenting proof*.

Note 1: Development by any of the methods of thought-building may *amount to* proof of the topic thought (see *Formula*, examples). Therefore, in seeking to prove the truth of any topic thought, the student is perfectly free to employ in the course of his reasoning any method that seems most likely to give his main proof the greatest strength.

Formula: In development by presenting proof, *use one of these two formulas* for stating the working-thought: (1) [topic thought]; because [summary of the proof]; or (2) [topic thought]; as is proved by [summary of the proof]. *Examples:* [Topic thought.] The valley was beautiful, because [proof lies in the details implied] it contained a winding river with adjacent meadows, a stately forest, and a remote romantic-looking village. — [Topic thought.] Within fifteen years the locomotive engine has doubled in usefulness; because [comparison] in the automobile it has been adapted to use without a rail-bed. — [Topic thought.] Great men are wont to be eccentric, as is proved by [examples] men like Napoleon, Dr. Johnson, Cowper, Byron, and Carlyle. — [Topic thought.] Work

is the dissipation of the moral; because [definition] men who would not be tempted to waste their powers by indulgence in the so-called "bad habits" often yield to the temptation to squander their strength in excessive labor. ————— *Further examples:* Examinations are helpful because: (a) they impress the student with the need of remembering as well as comprehending what he studies; (b) they cause him to take review of his subject, thereby getting a conception of it in perspective. ————— The fine arts are higher than the utilitarian arts, because: (a) they deal not with material but with spiritual ideals; and consequently (b) give the only adequate expression of the forces that promote civilization.

23. EXERCISES ON SECTION XXIII

1. State ten topic thoughts requiring proof.
2. State working-thoughts based on these topic thoughts.
- 3-8. Build up paragraphs from these working-thoughts, according to the directions the instructor shall give.
- 9-15. State working-thoughts and build up paragraphs of proof therefrom, based on these topic thoughts:
 - a. The rolling stone may start an avalanche.
 - b. The umbrella girl never learns to bear the sun.
 - c. The automobile is useful to the farmer.
 - d. It is possible to be a good college man without being interested mainly in athletics.
 - e. The fish still in the sea are more desirable than those that have been taken out.
 - f. The solution of a problem in algebra may profit a man as much as making a "star" play on the gridiron.
 - g. There is need of forest conservation about Amherst.
 - h. The ————— breed of cows is best for market dairying.
 - i. Study should be called an amusement.
 - j. No man will ever make the most of his educational opportunities who does not lay himself open to the fullest influence of every subject that he studies.

- k.* Alfalfa is superior to clover as a crop.
- l.* Too many subjects are required in the schools.
- m.* Too few teachers are employed in the schools.
- n.* Boys should be taught by men teachers.
- o.* Birds should be protected.
- p.* Not all birds should be protected.
- q.* The country house and yard should be made attractive.
- r.* The stable should be kept clean.
- s.* Good housekeeping calls for adequate housekeeping equipment.
- t.* Girls can earn their own spending money.
- u.* The country school should have a well-equipped playground.
- v.* Plowing requires as much skill and care as does the work of many machine hands in the mills and factories.
- w.* The prairies are as impressive as the ocean.
- x.* The hotbed is desirable for the home growing of winter vegetables.
- y.* Every farm or village boy has an especially good chance to educate himself.
- z.* Rural life suffers from the non-development of social opportunities.

16-25. Base working-thoughts and paragraphs of proof on these topic hints.

- a.* The value of the shepherd dog.
- b.* Are sheep profitable?
- c.* Should railway cars be of steel?
- d.* Concrete fence posts are better than wood posts.
- e.* An orchestra at the farmer's door.
- f.* The advantage gained by the boy who reads over the boy who doesn't.
- g.* Young people as owners of their own libraries.
- h.* The best use of money by a boy (or girl).
- i.* Farm boys and the value of college education.
- i.* College men and a return to the farm after graduation.
- k.* The country boy and city life.

- l. The city boy and country life.
- m. Rural industry: its opportunities.
- n. Grade crossings and the safety of the roads.
- o. Baseball as an aid to good behavior.
- p. Dancing: is it a wholesome amusement?
- q. Elaborate dressing by girls.
- r. The skill essential to successful cooking.
- s. The value of the silo.
- t. Economy in home-mixed fertilizers.
- u. Colony houses for hens (or hogs).

XXIV. Building up thought through explanation of cause or effect. — Now and then one finds himself mainly interested in thinking out one or another of two important matters about the phenomenon (fact) that he is considering. He wishes to discover (a) *how the fact itself came about*, or (b) *what has come about as a consequence of this fact*. In other words, he wishes, not to prove that the fact *is* so, but to uncover the causes that produced it or the effects that it has produced. In seeking out these matters, he is *developing thought through explanation of cause or effect*.

Illustrations:

[Topic thought.] Many a man has looked back on his years of early struggle with thanksgiving. [Explanation; the reason why.] The reason is not far to seek. The struggle of those years taught him self-reliance, initiative, daring, and endurance. It produced in him the qualities of achievement, the stuff of success. The making of what he became, he perceived to have been in those hard experiences; and in this realization he found good reason for thanksgiving.

[Topic thought.] The university emphasized "opportunity" too much and "accomplishment" too little — welcomed too many unable men merely because they were ambitious, and per-

mitted them to remain only because they were pitiable. [Effects, with particularized causes.] Some of the effects of this policy — as soft-headed as it was tender-hearted — were long evident. Finding so much done for them out of sympathy, students demanded still more — out of selfishness. Being told so often that the institution existed for them, they not unnaturally began to act as if they owned it. Hearing so often that every man should be given an education, they began to look on attendance as an inherent right, and to forget that the right is inherent only when it is merited through good behavior and good scholarship. Finding poor scholarship tolerated in their classmates on account of insufficient preparation, lack of mental power, or inadequate study consequent on the need of laboring as a means to self-support, they speedily developed on their own part an indifference to learning. Scholarship deteriorated; insubordination increased. Gross ignorance became all too common. Worst of all, in the guise of professional and vocational education, rank materialism established itself and grew rampant. Egregious philistinism appeared even in the faculty. The humanities, the civilizing studies, were at a discount; and where the things that belong to *humanitas* were despised, the things of barbarian quality sprang quickly up and thrived. For years there was nothing to offset these results of a weak and foolish policy. The university had been founded as a seat of culture and learning; even its most loyal friends could not deny that it had become a breeding-place of ignorance, of prejudice, of coarseness, of idleness, of lax and degenerate ideals.

Formula: In stating the working-thought for development through explanation of cause, *use this formula:* [topic thought]; the cause (or reason) being [state it].———— For development through presentation of effect, *use this formula:* [topic thought]; the result (effect; consequence) being [state it].————

Examples: [Cause.] Coarse meal is less healthful than fine meal; the cause of this being the irritation produced in the digestive tract by the coarse particles and the difficulty with which the digestive juices penetrate to the center of these particles.

————— [Effect.] Coarse meal is less healthful than fine meal; the consequence being that poor (that is, meal-using), families have shown a considerable decrease in digestive diseases with the improvement of milling machinery.

24. EXERCISES ON SECTION XXIV

State the necessary working-thoughts and from them build up paragraphs as indicated.

1-4. Build up by explaining or making clear the cause involved:

- a. It is not uncommon for students who have ranked high in the preparatory school to fail in college.
- b. The ————— College (or ————— school, etc.) has so far failed to sustain a literary magazine.
- c. Reading has no interest for some persons.
- d. The bronco was at one time almost the only kind of horse used in the plains region of the Great Southwest.
- e. A great tide of emigration is flowing from our north-western states into the Canadian West.
- f. The powerful threshing-machine, drawn and worked by a traction engine, is almost unknown in New England.

5-8. Build up by making clear the result, influence, or effect:

- a. In the East, horseback riding has been mainly an amusement.
- b. In the business districts of our great cities, building lots sell for an immense price.
- c. Wireless telegraphy is now used on the ships of all the important navigation companies, and on hundreds of other vessels.
- d. The idea that it is immodest for a woman to engage in outdoor, or other active exercises, has completely disappeared.
- e. Thinkers have come to believe that many of the world's political, economic, and social institutions are antiquated.

9-12. State working-thoughts and build up paragraphs thereon, in which either cause or effect, or preferably both are explained.

- a. ————— has for two generations been mainly a manufacturing (or agricultural) state.
- b. Rural life is too often a life of isolation.
- c. Since 1860, our ideals of education have entirely changed.
- d. Sailing vessels are now used but little in the fishing industry.
- e. Thousands of acres are stripped of their forests annually.
- f. In twenty years, the cost of living has increased at least thirty per cent.
- g. More of our "common citizens" now take a personal interest in political affairs than have done so before since the war between the states.
- h. The administrators of the Carnegie Foundation for the Advancement of Teaching refuse to include agricultural colleges among the institutions that they approve.
- i. Bicycling is again growing popular as an amusement.
- j. Most game is nearly extinct in Massachusetts (or Kansas, California, etc.).
- k. Our college (or school) has no rowing crew.
- l. Women are usually dependent on men for support.
- m. Hunting rifles and shotguns are far less common in the home than they were forty years ago.
- n. The newspaper is a daily necessity in a multitude of homes.
- o. Medical effort now directs itself largely to the prevention, not the cure, of disease.
- p. Agricultural products now command an extremely high price.
- q. Slum conditions can be found in rural no less than in urban communities.

- r. Schools of journalism have at last become firmly established.
- s. Young persons often yield to the temptation to slight their studies persistently.
- t. One class of educators hold that children should be taught only what interests them.
- u. The world is getting back to the ideal held by the Athenians, that the spirit, the mind, and the body are equally important in one's life.
- v. Scientific study of agriculture has taught us that the soil can be exhausted.
- w. Sociology has made us realize how deplorable the conditions of her life often are for the woman on the farm.
- x. The spread of knowledge through even remote communities has produced a general determination to make rural life as interesting and as much worth living as any other sort of life.
- y. A good laugh is a sure relief from mental ills.
- z. A great mind must often remain isolated.

II. PLANNING THE COMPOSITION

A. WORKING OUT THE PLAN

XXV. **What is meant by planning.** — Because every paragraph in a composition must develop a definite part of the central thought, it is necessary for the writer to determine beforehand these two things: First, *what the natural divisions are* into which his thought falls, in order that he may know how many thought-blocks (paragraphs or sentence-groups) he must have, and with what each of these blocks must deal; see II and IV. Second, *what is the best order in which to range these blocks.* In thus analyzing his working-thought and determining the order of his thought-blocks, he is *planning* his paper. The plan so made is sometimes called a skeleton outline, a framework, or an analytical outline. Remember that *a paragraph has as definite a plan of its own as has the larger composition* of which it may be a part. See VII.

Note: The student should prepare himself to do hard work in planning if in anything. No part of the work of composition is more important, either for practice or for actual success in writing. No kind of study will give him more mastery of his own thoughts or will better discipline his mind to think correctly. Nothing will better reveal to him how much he does and does not know. Nothing will do more to extend his knowledge and give him clearly reasoned convictions in place of hit-or-miss

impressions. Skill in planning, that is, in *organizing thought*, will improve his work in all his studies and will remain useful (and, indeed, increase in usefulness) to him through life. The analysis of thought is at first difficult and, to many, tedious; but when we consider that the activity of the mind in attempting to understand the world in which we live is the noblest form of human activity, and that the analysis of thought is not only a training in *preparation* for practical life, but also *an actual employment, in the very moment, of our intellect in this noble form of activity* — when we consider this, we then realize that the results to be attained are more than worth the labor they cost.

25. EXERCISES ON SECTION XXV

1-5. Change the following topic thoughts into working-thoughts. State (i) how many paragraphs a theme written upon each working-thought would contain, and (ii) what part of the working-thought each of these paragraphs would concern.

- a. The pen is mightier than the sword.
- b. Though wealth brings ease, it brings also responsibility and worry.
- c. If it be a great achievement to produce a new variety of apple, it is also a great achievement to produce a useful book.
- d. The man who said, "The more I see of men, the more I like dogs," was either a fool, a pessimist, or a liar.
- e. There are many varieties of oak tree; yet all oaks are true to a typical form.
- f. "The paths of glory lead but to the grave," but it is better to reach the grave by the paths of glory than by the paths of infamy.

6. Make, in writing, a clear, careful statement of your reasons in each instance for dividing the working-thoughts as you have divided them.

7. Make a table showing the order in which the paragraphs in each of the compositions would come. Does this order corre-

spond with the order of the parts in the statement of the working-thought? If not, what are your reasons for changing this order? Explain fully.

XXVI. Terms to be avoided.—Students are frequently told that a plan, or a composition according to a plan, should have “an introduction, a body, and a conclusion.” But it is much better to *avoid these terms*.

Note: The advice here mentioned is nothing but the trite repetition, with a mistaken meaning, of an assertion that is nearly 2300 years old. Aristotle, the first writer about composition whose manual has come down to us, said that “Tragedy is the imitation of an action that is . . . whole A whole is that which has a beginning, a middle, and an end.” But Aristotle was careful to explain what he meant by “beginning,” and “middle,” and “end.” By “beginning” he meant beginning-place and by “end” he meant stopping-place; he did not mean “introduction,” and “body,” and “conclusion” in the sense in which we are likely to understand these terms. *To insist that every plan shall include an “introduction,” a “body,” and a “conclusion,” is a serious mistake.* Many compositions really have and need no introduction. Just so, too, many compositions have no separate conclusion, but at most only a summary that is scarcely or not at all set off from the rest of the composition. The terms mentioned had, therefore, better not be used; not merely because they represent only a mechanical analysis of the thought, but still more because they lead to serious errors in plan and treatment.

26. EXERCISES ON SECTION XXVI

1. Which of the compositions written on these topic thoughts would require an introduction? Why?

a. At this place, we should stop to determine the meaning of the term “undesirable citizen.”

- b. Too many young men seek money, not honor.
- c. In our school, we especially need to consider the ill influences of athletics.
- d. Young men who are seeking a means of livelihood should seriously consider agriculture.
- e. Much to the surprise of young people just entering upon life, experience quickly proves that all is not gold that glisters.
- f. If it be true that money is the root of all evil, we must, nevertheless, acknowledge that many a plant of the greatest value has been grafted upon this root.
- g. Things are not always what they seem.
- h. Though we are being urged to adopt state-wide prohibition at once, we should not go too fast; for whatever the merits of prohibition itself, there are just now excellent reasons for considering the proposed action with especial care.

2-5. Make outlines upon two topic thoughts that call for introduction and on two that call for none.

6-8. Write out the compositions for which these outlines provide.

9-10. Examine the completed compositions carefully. Which have formal conclusions? Are any of these conclusions unnecessary? Would a formal conclusion improve the compositions now lacking it? If so, add such a conclusion.

11-12. Examine five short magazine essays (6-18 paragraphs). Which have formal introductions? Conclusions? What reasons do you see why the introductions and conclusions are absent or present? Bring the essays to class, and recite on them.

13-14. Examine the essays of Lamb here named, for the use of introduction and conclusion: "Oxford in the Vacation," "Christ's Hospital Five-and-Thirty Years Ago," "Mrs. Battle's Opinion on Whist," "The Old and the New School-Master," "Witches and Other Night Fears."

15-16. Do the same with any five of Macaulay's essays.

17. Write a theme, based in part on questions 11-16, discussing the employment and usefulness of introductions and conclusions.

18. From some good magazine, or from good daily papers, select five editorials (bring them to class). Which of them begin with an introduction? Which end with a conclusion? In what way does their beginning seem to you effective? Their ending?

19. Study a number of magazine articles (not fiction-stories) to observe the way in which they begin and end. Write a theme about this.

XXVII. Finding the starting-place.—*Many topics can be discussed without preliminary explanation.* If this is not the case with the working-thought chosen, devote *the first thought-block* (paragraph or sentence-group) to the necessary explanation; but be careful to make the explanation brief and compact — *the briefer the better*, so long as it remain clear. Devote the remaining paragraphs to establishing the topic and enforcing it.

Note 1: For a composition too short to divide into paragraphs, i.e., for a composition of but one paragraph, these rules are just as valid as for a longer one. *One sentence or a group of two or three sentences within a paragraph may be looked on, for structural purposes, as quite corresponding to separate paragraphs in a longer composition* (see II, note 2; IV, note; VII; XXX). Keep this in mind, it is important.

Note 2: An unnecessary or too long beginning is known as a *false beginning*. A false beginning checks or kills the reader's interest before he gets to the important matter. False beginnings are exceedingly common, and every writer should closely examine his work to make sure that he has found the right beginning-place.

Note 3: The beginning of a composition is of great importance in two ways: first, it catches or loses the interest of the reader, causing him to stop or to read further; second, by reason of its position it adds prominence to the matter it contains. The careful writer will therefore seek to *place in the first part of the paper matter that is both interesting and important* (see VI).

Note 4: Ordinarily, it is best to tell at the very beginning what the composition is about. This is almost invariably true when the composition is expository, i.e., is intended to *explain*; for every reader finds that to flounder through details, without first knowing what they are meant to show, is confusing and exasperating.

Note 5: But should one fear that what he wishes to say will not be well received if he explain his purpose at the outset, he is at liberty to lead up to his main thought gradually, in order to carry his readers forward without arousing unnecessary opposition in their minds. In such cases, the preliminary matter will be selected to fit the circumstances. It is mostly in argumentation that such an approach is wise; in other kinds of writing, one need not let this consideration embarrass him in his beginning. Greater force, increased clearness, or a stronger impression, sometimes results, too, from postponing the assertion of the topic thought until late in the paper (VI; XXVIII); but the beginning and middle of the composition must then be kept especially clear, interesting, and progressive, lest the reader grow confused or lose interest.

27. EXERCISES ON SECTION XXVII

1. Consider the working-thoughts stated in questions 1-5, set 25. Which of them call for introductory matter in the composition?

2. State what introductory matter each of these working-thoughts will require.

3. Taking one of the working-thoughts that require introduction, write out a paragraph containing this prefatory matter. Then reduce the paragraph so written to its most compact form — not more than one sentence, if possible. Which form is the better?

4. Repeat with another of the working-thoughts the exercise directed in question 3.

5. Examine these two introductory paragraphs to see if they meet the requirements stated in notes 2-3, Section XXVII. If necessary, recast them.

6. Test some recent pieces of your writing — compositions, diary entries, letters, test papers, etc., — for false beginning. Write a theme telling what you discovered about your work.

7. Upon some one of these subjects, write a composition; then test it under notes 1, 2, 3, Section XXVII: My Christmas visit at grandfather's; The rabbit hunt; Our class picnic; A theater party; A Christmas (New Year's, etc.) ball.

8. From a city daily paper clip two "stories" (news reports) that came by telegraph, and two that were "locals." Notice (a) how they begin; (b) what introductory matter they contain; (c) at what places you could cut off the story without losing any essential facts.

9. Write two news stories, following the plan of the "stories" you studied under question 8. Let one be but a paragraph; the other, three paragraphs.

XXVIII. Finding the stopping-place. — The stopping-place of any piece of writing determines itself. *When the paragraph, or group of sentences, that represents the last "block" of thought, i.e., division of the plan, has been ended, nothing remains to be done except (perhaps) to re-present the topic thought in some form of summary; and even this may already have been accomplished in the final part of the composition.*

One has, therefore, but to *analyze the thought clearly and range the thought-divisions effectively*; the proper stopping-place will be determined in doing this. *It will be the place where the closing paragraph reaches an effective ending.* But make sure that the ending is effective.

Note 1: Do not be afraid to stop when you are through. False endings — those that trail on after the thought has been completed — *are worse than false beginnings, for the last part of a composition ought always to be occupied with something that thoroughly and conclusively brings the central thought before the mind.*

Note 2: A formal summary is not always needed. A well written composition often comes to a close so effectively that the addition of a formal summary would be unfortunate. A paper that moves ahead steadily, and carries the reader on with it — so that as he lays it aside he feels himself to have reached “the conclusion of the whole matter” — does not need to turn back on itself by repeating anew its topic thought. A writer, therefore, should be as careful *not* to add a summary when none is needed, as he should be *to add* one when without it the composition would be incomplete. The common-sense test is this: Has the composition presented its working-thought clearly and fully and from beginning to end? — does it give the reader a “grasp” of the topic and end well? If so, it is done.

Note 3: The order of the divisions ought to be such as to make the central thought, or topic, appear in its strongest aspect at the end, followed by nothing more than the summary, provided a summary be necessary. If this climax, or rise in interest and strength, be not provided for, the composition will lose force and close weakly (see VI). This sequence can best be made sure by *putting the divisions of the working-thought in the order they should have in the completed composition, and then adhering to the working-thought strictly.* But compare Section VI, note 2, and sections LI-LIII.

28. EXERCISES ON SECTION XXVIII

1. Test recent pieces of your writing — diary entries, letters, compositions, test papers, etc., for false ending. Write a theme telling what you discovered.

2. In the same way, test the composition written as directed in question 7, set 27.

3. Test the same writings for climax and emphatic ending. In doing this, examine anew the newspaper, magazine, and book paragraphs studied under set 6.

4. Write a composition, paying particular attention to the ending.

5. Study the news stories that you used in question 8, set 27. What do you observe about their ending? How much of each could be omitted? Ask a newspaper man to tell you the reason for this structure. Compare several editorial articles with these news stories. Do they end in the same way? If you find the endings different in form, how do you account for the difference? Write a composition, presenting your conclusions.

6. Rewrite the ending of five of your papers, making the conclusion more condensed and emphatic. If possible, end with a short, epigrammatic sentence.

XXIX. The main development of the thought. —

Everything that comes between the beginning-place and the stopping-place is of course a part of the main development of the topic thought; and *it is in this part that the most important analysis and presentation of the thought will be made*. For this reason, it calls for very close attention; it cannot be slighted, nor hastily analyzed, nor carelessly expressed, nor arranged in any "jumbled" order, without affecting the presentation of the thought vitally.

29. EXERCISES ON SECTION XXIX

1. Rewrite the composition prepared under question 4, set 28, expanding, amplifying, and in every way that you can, making the main development of the topic better. Compare Section V, note 2.

2-6. Write other compositions, paying careful attention to the main development of the thought.

7-10. Write three editorial articles of one paragraph each, seeking especially an effective ending.

11. Reconstruct these paragraphs enough to give a different form of ending.

12. Study the way in which you began these paragraphs. Reconstruct their beginning. Are any of them improved by the change? Why?

13. Construct a different beginning for each of the editorial articles selected under question 18, set 26. Have you succeeded in improving the paragraph? In what respect?

14. Reconstruct the endings. Are they bettered?

15. Is it possible to end any of these paragraphs with a single striking sentence instead of a longer conclusion? Try it.

XXX. Thinking out a composition. — To plan a theme is merely to *think it out beforehand, as any good workman thinks out a job before attempting to go on with it.* The thinking out of a composition is simple enough as soon as one becomes accustomed to doing it.

First, one must *decide upon his topic.*

Second, he must think the topic over, and *decide definitely what he needs to do in order to establish this topic.* Sometimes the topic will need to be *explained*; again, it will call for *narration* of events or *description* of objects; and sometimes it will call for the use of

two or more of these means of development. No one but the writer himself can do much toward finding out what it does require; but find this out he must. A consideration of Section XXXI, note 2, will make this plainer; see also Sections X and XIV-XXIV.

When the writer has determined his topic thought and the method of development that it requires, he is at the point where (third) *he must determine just what blocks of thought* (Section IV) *he needs* in order thus to explain, prove, narrate, describe, or otherwise present in detail his topic thought; that is, he is at the point where he needs to *formulate his working-thought*. He formulates this by *indicating in very condensed form the substance of each of these thought-blocks and then incorporating these condensed statements in the predicate of the topic-thought sentence* that he has already stated. (Review Section VIII carefully.)

After laying out in the working-thought the general plan of his "job," the writer then (fourth) *takes up the divisions of the working-thought one by one, and works them out in more detail*. Each of them may itself have divisions, subdivisions, and even sub-subdivisions; and he must find fit words in which to phrase these, and a thoroughly effective order in which to range them. This detailed development and enlargement of the working-thought is what we usually describe as "planning" or "outlining"; and it is so important that we will study it more fully by itself.

Note 1: Exactly the same process is to be followed in thinking out a paragraph; *a paragraph must be clearly thought out in advance*, quite as a longer composition must be. Read Section VII; Section XXVII, note 1.

Note 2: By constantly bearing in mind the directions given in Section VIII, especially notes 2 and 3, the student will hold himself to a clear perception of his working-thought and *thereby immensely aid himself in the effective utterance of his ideas*.

30. EXERCISES ON SECTION XXX

1. Review your past compositions. For how many did you state working-thoughts before beginning to write? State working-thoughts now for all the rest.

2. Test these working-thought statements. Does each one accurately present the actual working-thought that controlled the development of the composition? Recast all the topics that are thus shown to need recasting.

3. Take these verified and amended working-thoughts, disregarding the compositions to which they belong. For each, make a list of the things that must be presented in order firmly to establish the working-thought.

4. Now compare each of the original compositions with the corresponding list prepared under question 3. Does the composition contain all that the list shows it should contain? If not, insert at the proper place whatever is thus found to be lacking toward complete treatment. Similarly, strike out whatever is found that is superfluous.

5. Rearrange the items in your lists, and state them more fully and clearly (Section V, note 2). When you have finished this work, you should have a good outline, or plan of composition, for each of the working-thoughts.

6. Compare the compositions as you wrote them first, with these outlines. Do compositions and outlines agree in order and content? Make all improvements that suggest themselves.

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7. Rewrite the compositions, following the new outlines in detail.

8. Construct a detailed outline, proceeding thus:

- a. State topic and working-thought.
- b. Set down the divisions of the working-thought as divisions, or thought-blocks (headings) in a skeleton plan. (The working-thought should contain several main blocks.)
- c. Under each of the headings set down according to (b), make two or more subheadings. The number of subdivisions, subheadings, or subthought-blocks under each main heading will depend on the logical, common-sense division of the main block into its natural parts; have as many subdivisions as good sense shows there are naturally. There should be at least two.
- d. In the same way, under each subdivision, set down sub-subdivisions.

9-12. Make other detailed outlines, following the directions given in question 8.

Illustration:

When completed, these outlines would have this form: —

Topic:

Working-thought:

Outline:

I. [First main division (thought-block) of the working-thought.]

A. [Subdivision of (I).]

1. [Subdivision of (A), or sub-subdivision of (I).]
2. [Subdivision of (A), or sub-subdivision of (I).]
3. [Subdivision of (A), or sub-subdivision of (I).]

B. [Subdivision of (I).]

1. [Subdivision of (B), or sub-subdivision of (I).]
2. [Subdivision of (B), or sub-subdivision of (I).]
3. [Subdivision of (B), or sub-subdivision of (I).]

C. [If there be a subdivision (C).]

II. [Second main block in working-thought.]

- A. } as before.
- B. }
- C. }

B. ORDERING AND STATING THE PLAN

XXXI. Review. — Important directions about necessary forms of statement have been given in VIII and XXVI. These should now be reviewed.

Note 1: According to XXVI, the italicized parts of the following outline are incorrectly stated.

Subject: The incidents of a buffalo hunt.

Topic thought: The incidents of a buffalo hunt in which I took part were: —

Working-thought: [to be stated.]

I. *Introduction*: The preparations.

II. *Body*: The hunt.

III. *Conclusion*: The return.

Note 2: In such an outline, the main development of the thought (XXIX) is not made to appear any more important than the parts that are of merely introductory or summary use; the plan is without *proportion* (VI). Moreover, it reveals a most slipshod analysis; for it does not indicate any of the leading incidents of the hunt, although these are just the interesting matters that the topic requires the writer to present. A far better outline would be this (use the same subject and topic statement; restate the working-thought):

I. Preparations and start.

II. Finding the herd.

III. Efforts to stalk the game.

IV. The stampede and slaughter.

V. A narrow escape.

VI. Results of the hunt: record of buffalo killed.

31. EXERCISES ON SECTION XXXI

1. Reconsider the various outlines prepared under question 5, set 30, and improve them — whenever you can do so — by following the suggestions contained in notes 1 and 2.

2. Especially consider the same outlines with reference to the proportion, or space-emphasis, indicated by them for the different thought-blocks.

3. Make lists of working-thoughts as follows, each to provide for a composition of from three to five paragraphs:

- a. Ten that call for proof.
- b. Ten that call for explanation.
- c. Ten that call for description.
- d. Ten that call for narration.

4. Turn five working-thoughts of each ten into a more literary form, such as could be embodied in a composition that is meant not merely to be clear and definite, but also to be somewhat finished in style. In this form, they need not be so detailed; they are likely to be topic-statements rather than working-thoughts, strictly so called.

XXXII. Numbering the divisions. — When it is completed, *the plan will be a well ordered list, or table, of headings and subheadings.* Some of these headings, or divisions, will be of one rank, some of another; that is, some will be main divisions, some will be subdivisions under these main divisions, and yet others will in turn be divisions of the subdivisions. In the numbering and lettering of these headings, there should accordingly be a system; and this system must conform to the following rule:—

All divisions of the same rank shall be indicated by figures or letters of the same series, or order; main

divisions by one series of figures or letters, subdivisions of the first rank by another series, subdivisions of the second rank by a third series, and so on.

Note: A good system for plans that do not run into extensive division is this:

For main headings, Roman numerals (I, II, etc.).

For first-rank subdivisions, capital letters (A, B, etc.).

For second-rank subdivisions, Arabic numerals (1, 2, etc.).

For third-rank subdivisions, small letters (*a*, *b*, etc.).

This system is used in the following (uncompleted) outline.

Subject: School fraternities.

Topic thought: School fraternities have a harmful influence on the pupil and on the school.

Working-thought: [to be stated.]

- I. Introductory: It is proposed that we abolish fraternities in our school. Abolition seems wise, for two reasons, namely: —
- II. Such organizations have a harmful influence on the pupil, because —
 - A. They frequently give him too high an estimate of his own importance, for —
 1. They make him “snobbish,” for —
 - a.* They cut him off from the “democratic” influence of the school outside of his small fraternity.
 - b.* They lead him to think himself better than his fellows.
 2. They give him large responsibility in affairs that are in truth of small importance.

B. They frequently interfere with his studies, for —

1. _____ —
 - a. _____
 - b. _____
 - c. _____
2. _____
 - a. _____
 - b. _____

III. _____

(To secure practice, the pupil should complete this outline. In completing division III, compare Section XXXIII, note 3.)

32. EXERCISES ON SECTION XXXII

1-5. Make analytical outlines of several whole compositions, paying attention especially to the numbering and lettering of the divisions. Selections for analysis can be found in books; good material for such study is often quoted in textbooks on rhetoric; editorial and magazine articles are excellent for the purpose.

XXXIII. Wording the divisions. — In wording the main headings of an outline, three objects are to be kept in mind. The first is, to *word each division so clearly that there can be no mistake about its meaning*. The second is, to *word it so that there can be no mistake about the manner in which it connects itself with the topic*. The third is, to *word it so that there can be no mistake about the way in which it connects itself with the other divisions of the topic*.

Note 1: The same rules that govern the wording of main divisions govern the wording of subdivisions, sub-subdivisions, etc.

Note 2: Outlines may be worded more or less explicitly according to circumstances. *Whenever the thought is complex or calls for much accuracy of statement, the headings are best put as declarative sentences.* In outlines of argument, that is, in *briefs*, this form of statement should always be employed; and to increase the definiteness of the statement, one does well to prefix such words as "because," "for," "since," to the sentences, as in the outline in Section XXXII, note 1. On the other hand, simple, clear thought may occasionally be expressed explicitly enough by headings that consist of no more than phrases or even single nouns (see the outline, XXXI, note 2). But *the more complete forms are always preferable.*

Note 3: *All headings of the same rank are to have the same general form of expression.* In completing the outline in Section XXXII, note, division III should, for example, be worded in the same way as division II; thus: "Such organizations have a harmful influence on the school." In the same outline, A and B under II are worded alike. This is well; for if B read: "Studies are nearly always interfered with," we should not see so clearly that B is a partner of A in proving the assertion that fraternities "have a harmful influence on the pupil." Any neglect of this *parallel statement* may result in obscuring the thought.

Another example:

Wrong:

- I. Preparations and start.
- II. We try to find the herd.
- III. Efforts to stalk the game.
- IV. The herd stampeded.

All the headings should be stated either in phrase form (as in I and III), or else in sentence form (as in II); the form in IV is awkward and ambiguous; we do not know whether "stampeded" is a finite verb or a participle.

Right:

- I. Preparing; making the start.
- II. Trying to find the herd.
- III. Trying to stalk the game.
- IV. Stampinging the herd and killing the game.
- V. Ending the hunt and returning to camp.

See also XXXI, note 2.

Note 4: What is said in note 3 about the wording of A and B under II will serve to direct attention to the *need of wording each division so that there can be no mistake about the way in which it connects itself with its topic thought*. The correct wording ("They nearly always interfere with his study") leaves no possibility of mistaking the relation of this division to the topic that it helps to develop; plainly it helps to prove that "Fraternalities have a harmful influence on the pupil." But the other wording ("Studies are nearly always interfered with") scarcely makes any connection show forth between the division and its topic.

33. EXERCISES ON SECTION XXXIII

1-4. Prepare detailed outlines developing the working-thoughts called for under question 3, set 31.

5-6. Revise the outlines prepared under question 5, set 30, to make them meet the requirements of Section XXXIII.

7-9. In the same way, revise the outlines prepared under set 32.

10. Study the form in which the subdivisions are stated in this plan: —

- I. The first main part of a wagon (the tongue and its parts).
 - A. The purpose of the tongue.
 - B. The parts of the tongue.
 - C. The structure of the tongue.
 - D. The materials of the tongue.
- II. The second main part of a wagon (the front axle and wheels).
 - A. The purpose of the front axle and wheels.
 - B. The parts of the front axle and wheels.

- C. The structure of the front axle and wheels.
- D. The materials of the front axle and wheels.

Observe: a. That the principles explained in XXXIII and notes 1-3 apply to the statement of subdivisions as fully as to the statement of main divisions.

b. That here and elsewhere (as in note 3) all the headings that are of equal rank are stated as nearly as possible in the same form.

c. That main division II contains the same subdivisions as does main division I. It is not always possible to have identical subdivisions under all the headings that are of like rank; but whenever it is possible, all the divisions that are of equal rank should be subdivided in the same way.

11. Complete the outline begun in question 10, by filling in the subdivisions under divisions III and IV.

12-13. Further expand the plan by stating the subdivisions of A, B, C, D, etc., under I, II, III, and IV, respectively.

14. Revise the outline as now completed, turning all the headings you can into assertions.

15. Complete the statement of working-thought that follows; then prepare a brief upon it. Statement: Good roads benefit the community in ————— ways; namely: ———

16-20. Taking topics from set 23, state working-thoughts and develop detailed outlines for five paragraphs. Pay especial attention to the wording of the headings.

XXXIV. Making false divisions. — A division is a division; it is a part, not a whole. Hence, *when one divides a topic or any part of a topic, he must have at least two parts as a result.* It is thoroughly illogical to set down a heading as if it were a division unless there be at least one other heading to balance it.

Note 1: One form of false division states a single thought as if it consisted of parts.

Wrong:

- I. Granting of the charter.
 - A. By the board of aldermen.

Right:

- I. Granting of the charter by the board of aldermen.

Manifestly, if there is nothing more to be said about the granting of the charter than that it was granted by the aldermen, this is all a single, undivided thought. But if something more is to be said, division is correct:

Right:

- I. Granting of the charter.
 - A. By the board of aldermen.
 - B. With opposition from citizens:

Note 2: A second form of false division states the topic thought as if it were merely a division of itself.

Wrong:

Subject: Japanese friendship with the United States.

- I. Japanese friendship with the United States is likely to continue for three reasons; namely:—
 - A. Japan owes us friendship because we introduced her to modern civilization.
 - B. Japan lacks resources to engage in a war with a powerful foe.
 - C. Japan needs our support in carrying out her plans in Asia.

Right:

Subject: Japanese friendship with the United States.

Topic thought: Japanese friendship with the United States is likely to continue for three reasons; namely:—

- I. Japan owes, etc.
- II. Japan lacks resources, etc.
- III. Japan needs, etc.

Note 3: Another form of false division arises when only part of the divisions are stated, others being implied, though not stated.

Wrong:

II. His character.

A. Cause of peculiarities.

(See also note 1.)

Right:

II. His character.

A. Moodiness.

B. Inclination to dissipation.

C. Dislike of clergymen.

D. Cause of these peculiarities.

Second right form:

II. His character.

A. Its peculiarities.

1. Moodiness.

2. Inclination to dissipation.

3. Dislike of clergymen.

B. Cause of its peculiarities.

Third right form:

II. Peculiarities of his character.

A. Moodiness.

B. Inclination to dissipation.

C. Dislike of clergymen.

III. Cause of these peculiarities.

34. FOR EXERCISES ON SECTION XXXIV, SEE EXERCISES FOLLOWING XXXVI

XXXV. Making subdivisions equal main divisions.

— In a composition that has not been thought out clearly, subdivisions are likely to appear as main divisions. Bear in mind this: *The main headings must stand for the larger blocks of thought that together build up the composition. Parts of the thought that are*

too small in themselves to serve as thought-blocks must therefore be stated as subheadings. The main thought-blocks are divisions of the working-thought.

Note 1: In many cases, a more explicit statement of the head thought will prevent the writer from making a subthought into a main thought.

Wrong division:

- III. Evils of cribbing.
 - A. Unjust to honest students.
 - B. Unfair to the school.
- IV. Injurious to the student's own character.

Right division:

- III. Evils of cribbing (or, three evils of cribbing).
 - A. Unjust to honest students.
 - B. Unfair to the school.
 - C. Injurious to the student's own character.

Had the head thought been stated explicitly — thus: "The evils of cribbing are three, namely" — it is unlikely that the third evil would have been mentioned in a main heading when it so manifestly belongs in a subheading. "Three evils of cribbing" is explicit and would prevent the error.

Note 2: Sometimes a heading or a subheading will be so broadly stated that it is equivalent to the topic, or indeed to the subject, of the composition. Thus:

Subject: Building our log cabin.

Topic thought: The building of our log cabin involved procedure as follows: —

Wrong (the fault is in heading IV):

- I. Introductory: The how and the why of our cabin.
- II. Selecting a site.
- III. Getting materials.
- IV. Building the cabin (identical with subject).

Right:

I-III. (as before).

IV. Preparing the materials.

V. Raising the cabin.

VI. Finishing the cabin.

Clearly IV, V, and VI, as last given, are all included in IV of the "wrong" example. Indeed, this is so broadly worded that it is equivalent to the subject itself; that is, what should be a portion of the working-thought is so stated that it includes as much as the topic itself includes. Compare XXXIV, note 2.

35. FOR EXERCISES ON SECTION XXXV, SEE EXERCISES FOLLOWING XXXVI

XXXVI. Making main divisions into subdivisions.

— *The stating of main headings as if they were sub-headings is likewise a common fault in loosely thought out plans (compare XXXV).*

Note 1: An inspection of the following plan shows that it concerns "Experiences on a trip to New York," and that five headings will indicate all the matters of interest that make up the day's experiences. But the plan contains only three main headings.

Wrong:

I. The start from home.

II. Arrival at Grand Central station.

1. Walk to department store.

a. Purchases at the store (see also XXXIV and XXXVII).

III. Return home.

Right:

I. The start from home.

II. Arrival at Grand Central station.

III. The walk to the department store.

IV. Purchases at the store.

V. The return home.

Numbers III, IV, and V are no part of II, though the wrong plan makes them subdivisions under it.

Second right form:

I. The start from home.

II. Experiences in New York.

A. Arrival at Grand Central station.

B. The walk to the department store.

C. Purchases at the store.

III. The return home.

Note 2: The form of plan, given last above, may seem to disregard what was said in IV (and also in XXXV); namely, that each main heading in the plan represents a thought-block in the composition. In reality, however, it does not do so. *Division II in this plan represents, not a single thought-block, but a group of thought-blocks;* hence A, B, and C represent so many paragraphs, just as divisions II, III, and IV do in the first "right" form of the plan.

Note 3: The student will do well now to begin to develop his sense of proportion in composition (see VI). The "second right plan" above will impress on him visually this principle: *The matters of greatest interest deserve most space; those of less interest deserve less space.* Clearly I and III of the plan are of somewhat less interest than II; the main interest of the narrative lies in the latter. For this reason, II should have more space than either I or III. A glance at the plan here stated would show this: one paragraph is needed for division I, and one for division III; but for division II three paragraphs are needed. These paragraphs will of course vary in length, yet we can roughly estimate that division II (or division II, III, and IV, in the preceding plan) will require three-fifths of our space and the other two divisions two-fifths of it.

34-36. EXERCISES ON SECTIONS XXXIV, XXXV, XXXVI

1. Examine all your outlines and correct any false divisions that you discover.

2, 3, 4, 5. State additional topics and develop plans, or outlines, for them.

6-7. Study Section XXXVI, notes 2-3 anew, and rebuild two of the plans prepared under 2-5 above, making them show the relative space importance of the divisions (compare note 1, "second right form").

8-10. Construct entirely new outlines on some topics of your own choosing, paying strict attention to indication of proportion.

XXXVII. Subdivisions that do not support their headings. — In every composition the first requisite is unity. This is to be secured by making every thought-block of the composition directly support the working-thought in some important part (see II and V). But there must also be unity *within* the paragraph; hence *every subheading must as clearly support its main heading as this main heading must support the topic heading.*

Note 1: An excellent example of the subdivision that has nothing to do with its heading will be found in XXXVI, note 1, "Wrong," in which subdivisions I and A have nothing to do with the division under which they are placed. Another example follows (*italicized parts*): —

Subject: Leading matters of interest concerning a town familiar to the writer.

Topic thought: The leading matters of interest concerning the town of — are: —

Working-thought: [to be stated.]

Wrong:

- I. Its situation.
 - A. Inland (or otherwise).
 - B. Among the mountains (or on the plains).
 - C. *Size and appearance.*
- II. Its neighboring towns.
 - A. _____.
 - B. _____.
 - C. _____.
 - D. *Excellent trolley service.*
- III. Its industries.
 - Etc.

Right:

- I. Its situation.
 - A. Inland; location in state and section.
 - B. Among the mountains; natural scenery.
 - C. On steam and trolley lines; ready communication
 - 1. With cities near by.
 - 2. With remoter parts of the country.
- II. Its size and appearance.
 - A. _____.
 - B. _____.
 - 1. _____.
 - 2. _____.
- III. Its industries.
 - Etc.

Note 2: The errors in unity in the "Wrong" plan of note 1 are these: —

- I. C. — The size and appearance of the town have nothing to do with its situation.
- II. We are not discussing the neighboring towns; the insertion of this heading in any but a very subordinate position is a gross violation of the principle of unity (it may be inserted as it is in the "right" plan, I. C. 1, where its thought appears in logical connection with more important ones).

- II. D. — The excellence of the town's trolley service can not logically be explained in a paragraph that concerns, not the town, but the neighboring towns. But that this is near other important towns and has transportation lines that give easy communication with these places may be an important fact about its situation; if so, this fact would be included (as it is in the "right" plan) under "Situation."

Note 3: In the arrangement of the divisions under the "right" plan, one might find it better to put II in place of I and I in place of II. If this change were made, it would be made in order to secure a more interesting and less matter-of-fact beginning (see XXVII, note 2).

37. EXERCISES ON SECTION XXXVII.

1, 2, 3, 4. Test various plans already prepared, such as those under sets 34-36, questions 2, 3, 4, 5, 6, 7, 8 above. Does each subheading support the heading under which it stands? (Note: First test all the headings numbered I, II, etc.; then all the A, B, C headings under I, then all those under II, etc.; then all the 1, 2, 3 headings under A, then all those under B, etc.)

5. Plan a paper about your own town, following the general plan suggested by the outline in note 1.

6. In a gazetteer, encyclopedia, or similar publication, find the article that describes your own town. Make an analytical outline of the article. If the article is short, choose one that describes a larger city in your county or state.

7-9. Prepare detailed outlines on topics assigned by the instructor from exercises, sets 14-24. Place these outlines on the black-board, or submit them to classmates for testing and criticizing.

III. TESTING THE COMPLETED COMPOSITION

XXXVIII. **Filling out the plan.** — With his completed plan before him, the student should stop to consider what steps he has taken toward completing the composition itself. He has: —

- A. Decided upon something of interest for his *subject*.
- B. Determined the one definite principal thought that he wishes to express about this subject (*topic thought*).
- C. Decided what leading things he must say in order to produce the result he wishes his composition to produce (i.e., *conceived fully the working-thought and selected his working material*).
- D. Decided what will be the best *order* in which to say these things, and made out the head divisions of his *plan* accordingly.
- E. Determined (finally) what things of less importance he must say in order to make clear each of these headings in its turn, and inserted these as subheadings under the main divisions (provided for *filling in and amplifying*).

What remains to do is, therefore, to write out the composition from the plan. This is called filling out, or amplifying the plan. If we think of the latter as a skeleton outline, we may say that in filling it out we are merely *giving body to the skeleton*. A completed composition has much the same relation to its plan as the human body has to its skeleton. The

skeleton of bones is a framework without which the graceful, beautiful body could not exist, and the *skeleton outline of a composition represents a framework of thought without which the graceful, beautiful composition could not exist; and just as the well-built human body is admirable and beautiful, so is the well-built composition admirable and beautiful.* With this realization in mind, let the writer now turn his plan into a composition by filling out, as attractively and as effectively as he can, the skeleton of his thought.

38. EXERCISES ON SECTION XXXVIII

1. Closely examine together the Macaulay paragraphs and the outlines of them that you prepared in set 6, questions 1-2. Observe especially how the paragraphs fill out, or amplify, the plan, and give body to the thought. Do the same with the Lamb paragraphs in set 6, questions 3-4.

2. Amplify (fill out) two of the plans prepared in accordance with set 33, 1-4.

3. Do the same with two of the plans called for by set 33, questions 5-6.

4. Do the same with two of the plans called for by set 33, questions 7-9.

5. Test two of these completed themes according to set 2, question 2.

6. Same as in question 5.

7. Same, testing according to set 2, question 4.

8. Same: according to set 27, question 6.

9. Same: according to set 27, question 1.

10. Same: according to set 27, question 3.

11-14. Amplify several of the outlines prepared under set 34-36, questions 2-5.

15. Amplify the outline prepared in accordance with set 33, question 15.

XXXIX. Testing the composition for unity. — If there be unity in the plan, there should be unity in the completed composition. But nevertheless unity is not always present. Therefore *the composition must itself be tested* for this indispensable quality. Unity may be lacking (a) because *the plan itself was not really unified*, or (b) because *the writer did not follow his plan*, or (c) because *through unskilful use of language he failed to show that he had a well-considered plan*.

Note 1: In a composition that has been outlined in advance and yet seems to lack unity, the fault is likely to lie in the unskilful use of language. First, therefore, such a composition should be tested for directness and clearness of expression. Taking each thought-block (paragraph or sentence-group) by itself, make sure that *it puts forth fully, clearly, and precisely THAT PART of the main thought which it is intended to develop*. Make sure, too, that it is so worded that the reader cannot fail to see with what part of the working-thought it is concerned (see V and note).

Example: Working-thought (uncompleted): The interest of football lies in three things, namely: —

I. The fact that it is a stirring physical encounter.

Poor (we are not led to see what the assertions in the completed paper have to do with this heading): In the early days men liked to fight. Much of their enjoyment lay in hard and even brutal encounters. They would wound and even kill one another, or have others do so, for the sake of sport. So we all like football.

Right (we are made to see clearly how the facts advanced bear on this one part of the topic thought): Football interests nearly everyone, and it does so first of all because it is stirring physical encounter. We like to see men come together in a hard bodily contest; and we have always liked it. In primitive

times, men fought hotly and brutally for the love of fighting, and their fellows gathered round to watch them for the same reason. The jousts of chivalry owed much of their popularity to this one thing; the same thing gives interest to bull fights and—shall we say it?—to dog fights. The same pleasure in rude physical encounter keeps boxing and prize fighting alive. We cannot help being stirred when we see resolute men meeting one another grimly and forcibly in personal contest; it heats our own fighting blood; it arouses in us the love of physical encounter. For this reason, football excites us. It is the one form of sport that enables us unblushingly to indulge our love of physical combat.

Note 2: If the thought-blocks, as individual wholes, prove to have each a clear relation to the working-thought, there may yet be, *within* one or more of them, material that reveals no essential connection with the central thought of the individual paragraph. Should this be the case, *recast the vague or obscure part until it shows clearly what it means and how it bears on the paragraph topic.* The example under note 1 will serve to illustrate the fault here mentioned.

Note 3: If the composition still seem to lack unity, it probably does not adhere to its plan. This departure will usually be discovered in the course of the examination directed under note 1. The remedy is, to *rewrite the composition so that it shall closely follow the outline.*

Note 4: If even yet unity be lacking, the fault is in the plan itself. If this be the case, *the working-thought must be analyzed anew* until all errors in arrangement, in the admission or rejection of thought-blocks, or in other of the logical or thought processes, be corrected, and the plan revised accordingly.

39. EXERCISES ON SECTION XXXIX.

1-5. Carefully examine five of the completed papers called for under set 38, testing each of the thought-blocks in each paper to see if it follow the plan. Write a theme stating what you discover.

6-10. Same: Test the language to see if it adequately and clearly conveys the thought that was intended. Write a paragraph stating the result of your examination.

11-15. Same: Test the contents of the individual paragraphs for unity. Write a paper stating the result of your examination.

16. Carefully test the plan and completed theme of a classmate for unity. Go over his work with him, pointing out such violations of unity as you detect, and the means of improving the paper.

17-18. The same as (16).

XL. Testing for unity; the lost point of view. — Young writers frequently lose the point of view, sometimes in making the plan and sometimes in amplifying the plan into the composition. *There can be no unity unless the point of view be maintained.*

Note 1: The point of view is the position the writer takes from which to regard his subject. It may be either physical or mental. In a composition descriptive of "The town seen from the north windows of the University library," the point of view is physical (observe how carefully precise the statement of it is made). A *mental* point of view is indicated by each of the following phrases (subjects): "Unwholesome conditions in sweatshops," "A ludicrous performance by the school board." The wording of these phrases indicates the *mood* of the writer, or the *attitude of mind* he will show in discussing his subject. In writing about the sweatshops, he will all the time regard them as unwholesome, thus assuming an attitude of condemnation; and in writing about the school board, he will regard the board as guilty of some ludicrous action, maintaining toward it, therefore, the mood of ridicule or derision. That is, the object has made a definite impression on him, and this impression he now tries to produce in turn on the reader.

These assertions being so, it is plain that, in the description of the town, the writer must write of nothing that cannot be seen from the north windows of the library; in the sweatshop paper, he must confine himself to matters that are naturally associated with the unwholesomeness of the sweatshops and that, therefore, connect themselves readily with a condemnation of these places; and in the school-board paper, he must take care to say nothing that will not agree with the mood of satire and derision. *In keeping the position or the mood with which he began, the writer is maintaining the point of view and preserving unity.*

Note 2: A common reason for lack of unity is the attempt to combine a general account of a thing with some particular account of it — to do which requires much skill, because it requires that two points of view be maintained. For example, to write in one composition about "Boat trips to Provincetown," and "The boat trip I made to Provincetown," is to get into confusion immediately through attempting to present the subject as seen from two points of view at once. In the paragraph that follows, the italicized part has to do with "The trip that I made," the rest has to do with "Trips that people (in general) make."

Poor (two points of view):

Every day through the summer a steamer makes the round trip from Boston to Provincetown. *I found myself at the wharf one Saturday morning with three dollars in my pocket and nothing to do, and I boarded the vessel.* The fare is \$1.00 for the round trip, and the time each way about four hours, with a two-hour stop in Provincetown. *Very unwisely (as it turned out) I took a chair forward, under the edge of the upper deck.* As the boat works down the thirteen miles of channel before Minot's Light is passed and the open water of the bay is reached, the passengers have an opportunity to see some very interesting things. *I was sitting, etc.*

Better (for personal narrative): I found myself one Saturday morning on the Boston waterfront, with three dollars in my

pocket and the day before me. A trim, slim steamer was lying at the wharf, above which hung the sign, "Steamer for Provincetown."

"What's the round-trip fare?" I asked.

"One dollar."

"How long does it take?"

"Leave here at ten, get back about seven."

Provided with a ticket, I hunted out a place well forward. . . . As the boat worked through the thirteen miles of channel. . . . I found myself deeply interested in what we passed. First, etc.

Better (for account of the trips in general): Exclude all reference to personal experiences; tell only what are the customary sights and incidents of the trip. The omission of the italicized parts in the "Poor" example will turn that paragraph into one of this impersonal type.

Note 3: If, keeping strictly in mind the point of view he has assumed, a writer perceives that it is quite *possible and natural for him to be in possession of the necessary information* about the facts that he wishes to report, he may then embody a statement of these facts in his composition. If, however, he perceives that — still keeping his point of view — it is either (i) impossible or (ii) unnatural for him to be in possession of this information, he must not try to report the facts.¹

Note 4: In descriptions of physical objects, one may not mention anything that would not be visible from his chosen standing-point. For instance, in describing the New York customs house as seen from the *front*, such information as this is not admissible (one cannot see the rear from the front):

¹ The rule is here stated absolutely. The skilled writer will be able to make the necessary exceptions. There will be cases in which the author does, through some chance, possess the necessary information. To use it convincingly, however, he will almost always find himself compelled to tell how he came by it; see note 7. This is likely to clog his story and lessen its interest through the introduction of details but remotely connected with his topic.

"The rear of the building shows little ornamentation. It rises above a narrow street, across which one of the earlier type of 'sky-scrapers' rears itself, a barrier to the view."

If one wish to describe more than one side of a building, he must in his plan provide for *a succession of viewpoints* — front, sides, back, etc. But even then he must, so long as he is using any one of these viewpoints, be exceedingly careful how he mentions anything except what is visible from that one position.

Note 5: We can now see *why false beginnings* (XXVII and note 2) *and false endings* (XXVIII and notes) *interfere with unity*; they introduce matter that does not constitute an essential part of the topic thought and is therefore not necessarily within the writer's knowledge. For this reason, too, *digressions destroy unity*. One usually digresses because interesting, yet irrelevant, thoughts are suggested to him by what he is writing; and he lets himself be drawn into writing about these instead of keeping on with the development of his central, or topic, thought.

Example:

Topic thought: My hardest study is history.

Working-thought: [to be stated.]

Poor: My hardest study is history. I try and "try, try again" to master it, but I cannot. In fact, I cannot find any interest in it. *Chemistry is always interesting. I can put things together in chemistry and something happens, so that there is always interest. Once — when I was just beginning chemistry — I put saltpeter and sulphur together in a big mortar and pounded them. There was a panic in the laboratory, and I had to pay twenty-five dollars for damage. I like experimenting even when I get blown up. Hence I think that chemistry is far more interesting than history.*

This paragraph is not uninteresting, but it lacks unity. After the third sentence, it ceases to develop its topic, and digresses. All the italicized part is digression. The writer, having chanced to mention chemistry, is led quite away from his topic thought.

As a result, he states in the closing sentence a topic thought wholly different from the topic with which he began. (With a working-thought, would digression have been likely?)

Note 6: In narrative, regard to viewpoint forbids the reporting of what the narrator has no manifest means of knowing, as is the case in the example that follows (italicized part):

Wrong:

Round the point half a mile away, Jo saw Harry and Kate emerge on their ponies. *They were talking excitedly.*

"You know it's so, Harry," Kate was saying.

In this, it appears that Jo, although half a mile distant, could not only see that Harry and Kate were talking excitedly, but even could tell what they were saying. This would be impossible; but a proper management of viewpoint would enable the writer to report these facts without absurdity.

Right:

Round the point half a mile away, Jo saw Harry and Kate emerge on their ponies. *Had he possessed a field-glass, he would have seen that they were talking excitedly. They were in fact speaking about him.* [Observe how the shift is made. — Whose is the viewpoint in this paragraph?]

"You know it's so, Harry," Kate was saying.

But poor Jo could barely see who the riders were, and could not guess the conversation that might have meant so much to him. He turned away impatiently, etc.

Note 7: In the example above, the story is told by a third person, one who has what is called the omniscient, or know-all, viewpoint — one who is frankly assumed to know everything that belongs to the story. If, however, the narrator should himself be one of the characters, he cannot be assumed to know anything except what he sees, hears, or does himself. Accordingly, if he needs to report anything further than this, he must make clear how he comes to know it. Suppose, for illustration, that Jo is telling the story. He must use some device to indicate how he has come to know about the conversation.

Right: Round the point half a mile away, so far I could barely tell who they were, I saw Harry and Kate emerge on their ponies. *If only I had known then what I did not learn until wrongs had been done that could never be repaired and friendships broken that could never be restored — not until my mother, who had heard the story from Kate, explained it all to me, months later! But how was I to know that they were talking excitedly about me? Had I known it, Kate was that moment saying, "You know it's so, Harry."*

40. EXERCISES ON SECTION XL

1. Write from memory a description of the college or school building as it appears from the front. Make this description matter-of-fact. Take pains to state the working-thought well.¹

2. Write from memory a similar description of the building as it appears from one side.

3. Study the building, and revise your descriptions.

4. Taking some actual object indicated below, write a description that shall give an *impression*, not a view (such a description should be made *more suggestive, and less matter-of-fact*). Construct the working-thought sentence carefully.²

a. A church (e.g., is it old? lonely? stately? ruinous? grim? oppressive? solemn?)

b. A bridge.

c. An island, or some spot on the banks of a stream near your home.

d. A person.

e. An animal.

¹ The predicate of the sentence should indicate the leading outlines of the building as they show to the eye.

² The predicate of the sentence should indicate the impression clearly. It will be the better if it also enumerates the chief elements that enter into this impression, such as the ivy, the color of the stone, etc.

5. Indicate a *physical* point of view for a description of each of these objects (select the point of view after trying several).

- a. The city hall.
- b. Your house and grounds.
- c. The village green, or the public square.
- d. The town (an inclusive view).
- e. The town residence street.
- f. A drove of cattle.

6. Indicate a *mental* point of view for descriptions of the same objects.

7. Which of the following subjects indicate a physical and which indicate a mental point of view? If any of them permit both points of view, restate them to indicate each separately.

- a. The west side of Main street.
- b. The Sorrows of Werther (Göthe).
- c. The Outcast (Cowper).
- d. The tariff is unjust.¹
- e. The city of Balbec.
- f. Japanese statesmen.
- g. Morning-glories.
- h. The building of our camp.
- i. The value of habit.
- j. Butter-making.
- k. Uncle Ned's old spring wagon.
- l. The representative in Congress from our district.
- m. The school house heating equipment.
- n. Poultry raising.
- o. My experience with hens.

8-9. Is it likely that any of these subjects would call for a combination of the two points of view? Which ones? Write a paper about one of the subjects that call for this combination.

10. Write a paper comparing two buildings that you know, which are a good deal alike. Pay especial attention to the management of viewpoint.

¹ Must the question be decided by physical fact or by mental operation, i.e., by a course of reasoning?

11. Perhaps you know some person who behaves differently in some circumstances from the way in which he behaves in others; for instance, at home and away from home. Write a description of his behavior. (Be careful, of course, not to use his true name, and not to write about anyone whom your paper can offend or hurt.)

12. Tell about a pleasure trip that you took. (See next question for other directions.)

13. Tell about some series of excursions, or pleasure-trips, open to the public; for example, trolley trips to a park outside of town. (Mention only the more interesting facts. Keep the connection clear. Test your paper for false beginning and ending and for digression.)

14-19. Write a paper in which the point of view shall be that of (a) an angry man; (b) a silly woman; (c) a servant who has broken a dish; (d) the mistress whose dish has been broken; (e) a chauffeur who has been arrested; (f) the policemen who arrested him; (g) a workman on a strike; (h) the employer against whom the workman is striking; (i) a hunter driven off a farmer's land; (j) the farmer on whose land the hunter was trespassing.

20. Write a paper in the first person, telling of something that affected you but occurred outside of your own range of observation; for example, what Jack and Harry did that caused your father to keep you from attending a baseball game.

XLI. Using a large topic for a little composition. —

We have already seen that even limited subjects must be limited further by means of topic-statements, and these topics restated as working-thoughts, before they can be discussed with definiteness and effect. We must remember further that *many subjects and topics are entirely too "large" to permit effective treatment*; that is, they include too much and call for too extended treatment to be well handled in a short composition.

Note: "The History of the Tariff" cannot be compressed into five hundred words; but that "a noted manufacturer wrote the steel schedule finally incorporated in the Wilson tariff law" is so concrete and limited a fact that it can readily be presented in a short paragraph. *To treat overlarge topics in little space is destructive of unity* (of impression), because such topics are composed of so large and so important divisions (thought-blocks) that these cannot possibly be clearly developed in the short paper. At best they can only be enumerated; and *with bare enumeration the connectedness of the thought (V) cannot be shown*. Hence, in such compositions there seems to be no central or nucleus thought to give unity.

41. EXERCISES ON SECTION XLI

1. Using two of these subjects, state working-thoughts as directed below: Money, Straw-rides, Liberty, Athletics, Local option, The condition of the farmer, Good roads in our town, Easter styles, Spring flowers, The situation in Russia, Milk cows, Garden crops, Little industries.

- a. Three working-thoughts, each of which can be developed in one page.
- b. Three working-thoughts, each of which will require two pages for development.
- c. Three working-thoughts, each of which will require five pages for development.

2. Write a one-page paper upon this topic thought: "Industry is beneficial."

3. Study your paper. Is it convincing? Is it concrete? Are its assertions too general? Do the sentences seem closely connected? Write a theme discussing it with reference to these questions.

4. Write a one-page paper on this topic thought: "In one case, industry proved of direct benefit to me." Compare this paper with the other. Which is the more definite? the more interesting? the more impressive? the more coherent?

Which seems to be the more original? the more individual in style?

5. Write a paper presenting the conclusions that you come to from doing exercises 2, 3, and 4 above.

XLII. Testing the composition for coherence.— In V we saw that the thought must have coherence, or connectedness, throughout. But *it is not enough that the thought shall be coherent in the mind of the writer. The connectedness must be made to show forth clearly to the reader*, and it must do so as much in the composition as in the plan (XXXIII, with notes 2, 3, 4).

Note: Really, coherence is involved in unity; *if one's thought be unified, it must be connected.* But the *expression* of the thought does not always *show forth* this unity (XXXIX, notes 1-2), and we therefore use the term *coherence* when we are dealing with the expression given to the thought. Some rhetorics speak of *unity of impression*, *unity of material*, and *unity of expression*. By the first, they mean *the single, clear impression that a composition ought to leave in the mind of the reader*. By the second, they mean *the general agreement of the materials selected by the writer, so that all the substance of the composition directly helps to produce the desired impression*. By the third, they mean what we here call coherence — a *oneness in the language such as makes quite apparent the oneness of the thought*. As all writing aims at unity of impression, and as a lack of unity in the substance nearly always produces incoherence, *it is always well, in seeking the cause of incoherence in a composition, also to test the composition for unity.*

42. EXERCISES ON SECTION XLII

1-18. See set 39. Proceed as there directed, testing for coherence (unity of expression), however, instead of unity of impression and of material.

19. Study three editorial articles from an important paper. To what do they owe their coherence?

XLIII. Coherence; putting the thought-blocks in a logical order. — All the material in a composition may belong there, yet it may be *arranged so poorly that the thought will appear incoherent*. What the order shall be, each writer must determine for himself; but it *must group together what is related, and must separate what is distinct*. Above all, the order must be *clear*, must be *natural*, and must be *emphatic* (compare XXV; XXVII, note 2; XXVIII). The order of thought in the composition, of course, depends on the order it has in the plan; *the composition follows the order of the plan*.

Note 1: The most obvious order in which to arrange the thought-blocks and their subdivisions is called the *chronological, or time, order*. This is useful when action is to be recounted, that is, in *narration*. For example: In telling of a fight one would begin with the quarrel, tell then of the first blow, of the succeeding blows, of the knocking down of one fighter, and finally of the arrival of the police.

Note 2: In *description*, the writer seeks some easily perceived order. For example: Using an important part of the subject as *a middle point with which to begin*, one describes first what is on one side of this middle point, then what is on the other side; or *he begins with the nearest part of a scene and passes from this to what is more and more distant*; or *he begins with the distant and comes nearer*; or (finally) he finds some other *natural arrangement that already exists in the object itself*, and uses this.

Example of the last-named method: Looking at the ground-sketch of our new high-school building, one sees a great letter H. (The plan would have at least two main divisions, one for each upright; and perhaps a third, for the cross-bar of the letter.)

Example 2 (having to do with an *immaterial object*): His character was so plainly revealed in his face that merely to look

at him was like eating crab-apples dressed with vinegar and pepper; a more crabbed, biting and fiery old man did not exist in all the Berkshires. (The three parts of the plan would concern the old man's crabbedness, his biting sharpness, and his fiery disposition.)

Note 3: In *exposition*, or explanatory composition, it is best, after stating the topic (see XXVII, note 3) to *begin with mention of some relevant fact that is well known*. This may serve merely as a starting-fact, or it may be employed by way of illustration throughout the composition.

Example: The steam engine is nothing but a pump reversed. In the water pump, the pump moves the water; but in the steam engine, the steam moves the engine. In truth, however, the principle involved is much the same.

In building up a composition on this working-thought, the obvious process would be, to explain the parts of the pump, and then their operation, one by one; and then to show step by step how the essential parts and workings of the engine correspond to those of the pump. But whatever the order of arrangement of the thought-blocks, the purpose will be, to secure the greatest possible clearness and progress in the thought.

Note 4: In *argument*, it is better to begin with what everyone knows and believes, gradually moving forward to the portion that one wishes to make others understand or accept (see XXVII, note 4).

43. EXERCISES ON SECTION XLIII

1. Tell how a line of telephone wires is raised. Use the chronological order; begin with the time when the poles are being distributed along the proposed line.

2. Tell how a cow lies down; how she gets up.

3. Explain the process of reloading a shot-gun shell.

4. Tell in proper order the things that are done in getting breakfast.

5. Explain how to make a "sleeve" apron.

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6. Select for description a building with a main middle part and two wings, or annexes. Describe it.

7. Select a scene for description. Describe it, beginning with the part near at hand.

8. Describe the same scene, beginning with what is most remote.

9. (Based on note 2.) Try to discover the natural outline, arrangement, or plan of: —

a. Several buildings; examine especially Catholic and Episcopal churches, new-style apartment houses, and public buildings.

b. A public square, plaza, or concourse, or a ward or district of the city.

c. Well-known parks, gardens, fields, or woodlots in the neighborhood.

10. (Based on note 2.) Try to discover the natural outline to follow in describing the character or disposition of: —

a. Some workman you know — motorman, conductor, cabman, hostler, carpenter, etc.

b. A young man whom you observe on the streets or hanging about billiard rooms, saloons, etc.

c. An animal — a livery-stable horse, a dog, the family cow, etc.

d. A man for whom you once worked.

e. An office boy whom you know.

11-13. Make plans for descriptions to be based on outlines discovered in working on questions 9 and 10.

14. Write a paper explaining the working of the motor in a street car, or of a dynamo. Keep the explanation simple. See note 3, Section XLIII.

15. Explain the structure of a boy's express wagon.

16. Explain the structure of the boiler used to generate steam for the heating of a house.

17. Explain how the bell of the schoolhouse (or a church) is rung.

18. Explain the working of a pipe-organ.

19. Explain the ringing of a set of chimes.
20. Other subjects for explanation or description:
 - a.* Air brakes on railway cars.
 - b.* Fireless cookers.
 - c.* Gas ranges.
 - d.* Gas engines.
 - e.* Spinning tops.
 - f.* A film camera.
 - g.* Typesetting (by hand).
 - h.* A pair of roller skates.
 - i.* A pair of snowshoes.
 - j.* How to use snowshoes (or ski).
 - k.* How to waltz; how to two-step.
 - l.* How to plait the hair.
 - m.* How to make accordion plaiting.
 - n.* How to wipe a dish.
 - o.* How to make coffee.
 - p.* The way to board and to leave a streetcar.
 - q.* How to tell a sugar maple from a soft maple.
 - r.* How oats differ from wheat.
 - s.* How to tell a Jersey cow from a Holstein.
 - t.* How to tell all-wool goods.
 - u.* A typewriting machine.
 - v.* How to tell Dent from Flint corn, etc.
 - w.* A student lamp.
 - x.* A gas (or electric) iron.
 - y.* Making buttonholes.
 - z.* Cutting out an apron (or dress).
21. Additional subjects of the same sort:
 - a.* How to prepare a Latin lesson (or German, etc.).
 - b.* How to read and take notes for an essay.
 - c.* How to paddle a canoe.
 - d.* How to scull.
 - e.* How to kick a football.
 - f.* How mail goes through the local post office.
 - g.* A telephone exchange.

- h.* A pump.
- i.* Sending in a fire alarm.
- j.* The block signals on the nearest railway.
- k.* Making up a freight train in the yards.
- l.* How to plant potatoes.
- m.* How to cure hay.
- n.* Taking a photograph.
- o.* How to make a hotbed.
- p.* Pruning berrybushes.
- q.* How to fight the currantworm.
- r.* How to lay off a land for plowing.

22. Subjects involving definition and discrimination of terms (the student is to *explain what the term means, including the way in which the thing it names is different from others that closely resemble it, or with which it stands in contrast.*¹) See Sections XIX-XXI.

- a.* Student honor.
- b.* The honor system.
- c.* Ladies' tailoring.
- d.* Industry.
- e.* Study.
- f.* Right.
- g.* Law.
- h.* Crime.
- i.* Country life.
- j.* Cook, chef.
- k.* Walking and running.
- l.* Breathing and panting.
- m.* Singing.
- n.* Deceptive, misleading.
- o.* Amusement, recreation.
- p.* Bashful, modest.

¹ Only a few terms are here presented; every instructor will have accessible an abundance of such material. Young people suffer sadly from a lack of training in the definition and discrimination of terms; therefore frequent practice of this sort is desirable.

- q. Defeat, overthrow.
- r. Skilful, dexterous.
- s. Debate, deliberate.
- t. Bravery.
- u. Growth.
- v. Horticulture and pomology.
- w. Agriculture, farming.
- x. Tree surgery, pruning.
- y. Believing, knowing.
- z. Comprehending, apprehending.

XLIV. Coherence; showing forth the order of the thought. — *Coherence of expression exists when the connectedness of the thought is plainly shown forth.* The reader must be made to see (a) how each thought-block bears on the main topic, and (b) how it relates itself both with the thought-blocks that precede and with those that follow it (V). In the simplest language, this means that *when a writer passes from one thought-block (or subthought-block) to another, he must show clearly (a) that the thought is changing and (b) how the new part of the thought is related to all that has gone before.* The devices for indicating this are very simple.

Note 1: A command of the devices for securing coherence (which is, in fact, but the precise indication of shades of meaning in sentences and paragraphs) is indispensable to the writer who aspires to think and to express his thought in any manner less crude than that of the grammar-school pupil.

Note 2: The simplest indication of connection depends on the introduction of *connective words or phrases.*

Examples: First —————; second —————; Further —————; Again —————; Another reason —————; No less significant —————; The next step —————; More—

over _____; However _____; Likewise _____;
 In addition _____; But _____; Yet _____; etc.,
 etc.

Note 3: Transitional phrases or paragraphs ("pass-over" or "bridge-across" sentences or paragraphs) are as indispensable as connective words. They are necessary to make the connection more complete, as it is desirable to do when one wishes to *refer to or summarize or reassert what has gone before and at the same time to introduce what is to come*. The first sentence in this note is a transition sentence, bridging over from the thought of note 2 to that of note 3.

Example (paragraph that summarizes preceding thought): "It is evident, therefore, that under the present organization of society, women as a class are dependent — dependent in the home, whether as daughter or wife, and dependent outside the home — and that they are dependent because they are not able to demand economic equality with men. Let us now see what would be the probable effect of giving the ballot to this dependent class of citizens." (Notice that one sentence *points back* to what has already been said, and that the other *points forward* to what is yet to be said.)

Note 4: The use of frequent *summaries*, as a means of keeping the reader fully aware of the thought and the advance it has made, is advisable. The paragraph quoted in note 3 is a paragraph both of summary and of transition. Summarizing paragraphs inserted between divisions of the thought, even though no transitional expressions be used in them, are *notices to the reader that here one part of the thought is brought to a close*.

Note 5: Sometimes it is sufficient merely to place near the beginning of a division the words that indicate the new topic.

Example: "The source of his dissatisfaction is easily discovered." (Of course it is understood that the *dissatisfaction* has already been the subject of discussion in the composition.)

In relying on this method, one should make sure that *the words are prominent enough and the change of the thought evident enough* to attract attention immediately.

44. EXERCISES ON SECTION XLIV

1-4. Review twelve of the themes that you prepared some time ago. Of these, lay aside the four that seem least connected, or coherent. — Examine these four themes one by one, noting in each: —

- a. The places where the thought changes.
- b. Whether this change of thought is clearly indicated.
- c. Whether the change of thought is indicated in such a way as to make plain why what follows belongs with what precedes.

In each of these four themes, insert connective words wherever you think they would not be out of place. Compare the effect produced by the remodeled theme with that produced by the original.

5. Write a paragraph in which the connection shall be made plain without the use of connective words. If possible, avoid abruptness; but certainly avoid incoherence.

6. Rewrite this paragraph, using connective words wherever they can be introduced.

7. Write two quite distinct paragraphs about some subject in which you are interested.

8. Write a transitional paragraph (preferably short) that will serve to connect these two paragraphs. Combine the three paragraphs into a complete paper, making any adjustments that you find necessary. In doing so, notice whether there be *need* of as much as a paragraph of transition, or whether a sentence or two, worked into the paragraphs first written, will not connect then sufficiently.

9. Vary the exercises of 7-8 thus: Let A write paragraph 1; B add sentences or a paragraph of transition; and C supply the closing paragraph. Or, let B supply the last paragraph, and C afterward supply the transition.

10. Taking a paragraph from one of Emerson's essays, endeavor to supply connective expressions to make the thought

clearer. Do the same with a paragraph from one of Bacon's essays.

11. Write a theme about coherence in the writing of Emerson or of Bacon.

12. Strike out all the connective expressions you find in a paragraph of one of Macaulay's essays. Note the result. Write a theme about coherence in Macaulay's writing.

13. Read several paragraphs from Matthew Arnold (say from the essay on "The Function of Criticism"). Strike out all the expressions that give connectedness. Does he use any means other than connectives for securing coherence? For instance, does he repeat in some form what he has already said? Does he use demonstrative expressions that point either back to previous ideas, or forward to ideas that he is about to introduce? Does he letter, number, or otherwise mark, the separate stages of his thought? Does he invert his sentences, thus making them couple together more securely? Write a theme of three paragraphs about Arnold's methods of securing coherence.

XLV. Coherence and emphasis; keeping the main thought prominent. — *No composition will be coherent in which the topic thought is not made the center of attention.* There are ways of writing that quite obscure this topic thought, and there are ways of writing that will *keep it always present in the reader's mind.* No composition is well written the topic thought of which has not been made *unmistakably the central thought* of the paper; so that, no matter what phase of the topic is discussing, *the topic itself* will still be clearly in mind.

Note 1: This is as true of paragraphs as it is of whole compositions.

Note 2: Among the *means of keeping a thought prominent* are:

- a. Putting it in emphatic positions (VI; XXVII, note 3; XXVIII, note 3).
- b. Giving it more space than is given to other thoughts associated with it (XXXVI, note 3).
- c. Referring to it often, reasserting it, repeating it in varied ways, etc.

45. EXERCISES ON SECTION XLV

1. Select two of the themes you have already written. Reconstruct them so that the topic thought shall be very prominent at the beginning.

2. Again reconstruct them, making the topic thought especially prominent at the close.

3. Again reconstruct them, making the topic thought most prominent near the middle.

4. Pick out four or five of your themes that appear ineffective. Rewrite them, saying as little as you can, without becoming obscure, about the subordinate matters their working-thought involves, and dwelling as much as possible upon the main thought. Are the papers improved? Write a paragraph based upon your observation.

5. Write a paragraph in which you make the central thought prominent by referring to it frequently.

6. Write a paragraph in which you make the topic thought prominent by reasserting and repeating it several times. (In this, try at the same time to *vary the forms* in which you repeat the thought.)

7. Write a paragraph as directed in (5), but do not actually state the central thought except at the end. Does the employment of *suspense* and place-emphasis make the thought more prominent?

8. Write a paragraph beginning with the assertion of the central thought, repeating this thought in some form in each of the thought-blocks and at the end. Is the paragraph clearer?

Is there any monotonous repetition of terms? With a little care, can you substitute equivalent expressions for enough of these terms to prevent this monotony? Try it. — What has this attempt taught you about your vocabulary?

XLVI. Coherence; headless beginnings. — *The beginning of a composition should contain all that is essential to an understanding of the composition, even though some of this matter be expressed also in the title.*

Poor:

GOING TO AUNT JANE'S

This trip was one of the most delightful I ever took ———.

Right:

GOING TO AUNT JANE'S

Our trip last winter to Aunt Jane's was one of the most delightful ———.

Poor:

HARMFUL BOOKS

Some may not think they do any harm, but I know they do; I have been there.

Right:

HARMFUL BOOKS

Some may not think that books can do harm — that there are no harmful books. But I know there are, for books — some books — have harmed me.

46. EXERCISES ON SECTION XLVI

1. Review two of your themes. Do you find headless beginnings?

2. Follow the editorial articles in a daily paper for three days. Observe the way in which they begin. Do you find any headless or otherwise obscure beginnings?

3. Write a paragraph embodying your observations.

XLVII. Coherence; inference, concession, contrast and cumulative connectives. — *Connectives are frequently omitted unwisely* between clauses or sentences of certain kinds. Make sure that no mistake in the meaning will result from the omission before leaving out the connectives in such positions; namely:—

- a. Between clauses, sentences, or paragraphs *one of which states a consequence of the other*. *Example*: He was very poor. [As a result] he had no political influence.
- b. Between expressions the *second of which makes a concession or reservation* concerning that which the first asserts. *Example*: He is unworthy of belief. [To be sure] he has numerous friends who seem to believe in him.
- c. Between expressions *one of which is in contrast with or contradiction to the other*. *Example* (contradiction): We hear frequently of the happy lot of the teacher. [But is his lot happy?] He teaches year after year things he has long known by heart; he has to deal almost entirely with persons whose minds are immature, whose prejudices are still uncurbed, whose judgments are as quick as they are illogical, and whose experience of men and the world has been so slight that they have but an inadequate conception of even the rudiments of life. In addition to work in the classroom, he has often an excessive amount of home work to do in the reading of class and examination papers and the preparation of exercises. His vacation time, supposed to be his own, . . .

Example two (contrast): Against boats of this type, builders urge the objection, that they are too heavy for speed. [On the other hand, however] we may urge that they are stronger and are able to receive and to endure

the buffetings of far stormier waters than can those of the rival type.

- d. Between a part that precedes and a part that follows, *when the part that follows takes up the idea of the part that precedes and adds a further accumulation of fact about it.* *Example:* [The preceding part has dealt with the misbehavior of a man when drunk; the following part gathers together a new set of facts about such misbehavior.] [Moreover, his misbehavior is not confined to humiliating performances in public.] For when he returns home, he miscarries himself toward his family. He abuses his wife. Often he strikes her. He is violent toward his children. His language is vile; his behavior is threatening. He forgets his love and his duty, and knows only the irritation produced on his overtried nerves by these innocent dear ones. . . .

47. EXERCISES ON SECTION XLVII

1. Write sentences, or groups of sentences, as directed below: —

- a. Ten, in which one part states a result or consequence of the fact mentioned in the other part.
- b. Ten, in which the second part makes a concession or reservation concerning that which the first part asserts.
- c. Ten, in which the second part stands in contrast with or contradiction to the first part.
- d. Ten, in which the following part takes up anew the idea of the preceding part, and adds a new set of facts about it.

In all these expressions, omit the connectives, endeavoring to put in place of them such punctuation marks as will make the meaning clear. Do you find any in which the punctuation marks are not sufficient to show forth the relation between the parts?

2. Take those sentences in which punctuation proved inadequate as a means of revealing the relation between the parts, and throw them into a different form, in which the thought shall be as clear as it was before the connectives were omitted.

3. Write two connected paragraphs, one stating a consequence of the other.

4. Write two connected paragraphs, one making a concession or reservation concerning that which the other asserts.

5. Write two connected paragraphs, one standing in contrast with or contradiction to the other.

6. Write two connected paragraphs, of which the second takes up anew and again deals with the topic of the first.

IV. THOUGHT-BUILDING TOWARD SPECIAL ENDS; THE FORMS OF DISCOURSE AND JOURNALISTIC WRITING.

XLVIII. Thought-building toward special ends; the forms of discourse. — Two fundamental purposes lead us to build up thought. The first is, to increase and order our own store of knowledge; the other is, to put this knowledge in such form that it will be of influence on others. Speaking or writing always accompanies the second purpose; neither need accompany the first, although each is very helpful toward it.

When we are building up thought in language in order to influence others, we decide what one particular thing we wish definitely to say about our subject, why we wish to say it, and finally the method that will be most effective in saying it. (Review sections III and XIII carefully.) There may be various reasons why we wish to express our thought, and there are many ways in which to express it; but scholars and teachers have decided that all these aims and methods fall into four general classes. These classes are represented by four types of writing which are called the four **FORMS OF DISCOURSE**. This is a very general classification, however, and the classes often overlap one another.

This classification depends more on the general sort of effect that the writer wishes to have on his reader — more on the general sort of thought-influence that he wishes the reader to undergo — than it does on anything else. This general sort of thought-effect aimed at we describe as the purpose of the composition. *The writer may desire (a) to tell a story about something, (b) to picture something forth, (c) to explain something, or (d) to prove something. Accordingly, the purpose of a composition may be (a) narrative, (b) descriptive, (c) explanatory (expository), or (d) argumentative.*

Whichever of these aims it adopts, however, *it may employ all the means of thought-building that we have studied. In DESCRIPTION it will employ them to portray, or picture forth, the subject in a particular aspect. In NARRATION it will employ them to give an account, or history, of the subject passing through a certain series of events. In EXPOSITION it will employ them to give an explanation of the subject, in order to make certain facts about it clearly understood. In ARGUMENTATION it will employ them to show that certain things about the subject are true.*

Note: From these facts, anyone can see that there naturally must be numerous special applications of the principles of thought-building in order to construct a description, a narrative, an exposition, or an argument. But the student who carefully and persistently applies the principles already explained in this book, in undertaking to describe, to narrate, to explain, or to argue, will find that he has the foundation for successful work, and next needs to gain the necessary skill through practising. There-

fore, the more detailed study of the special principles of forms of discourse is left until he takes up more advanced courses in composition. He should, however, carefully review at this time sections XL and XLIII, with their notes. Other sections that contain hints especially applicable to one or more of the forms of discourse are indexed, under "Description," "Narration," etc.

XLIX. Thought-building in journalism; the purpose of newspaper writing. — The term "journalism" includes more than newspaper journalism, but, as the newspaper is the most common and best-known form of journal, we will speak of journalism only in the sense of newspaper journalism. We can fairly do this, because newspapers are more and more assuming the characteristics of magazines and other periodicals, and because even the reviews are assuming somewhat the character of news journals.

We have already seen (especially in section VI and its notes) that newspaper writing has a specialized method. This fact must not, however, lead us to think that the usual forms of discourse in other types of writing do not occur in newspaper writing. On the contrary, they are the very foundation of it.

Let us see why. The great aim of journalism as a profession¹ is (a) to present the news and (b) to interpret it. Speaking broadly, we say that the work of *presenting the news is done by reporters*, and that the work of *interpreting the news is done by editorial writers*. When a reporter presents news, he either tells a story (narration) or describes a person, scene,

¹ The *profession* of journalism is inseparably connected with the *business* of publishing.

or thing (description). When an editorial writer interprets news, he either explains it (exposition) or attempts to prove something about or by it (argumentation).

In addition to this, most newspapers now contain a great deal of writing that is intended to interest, inform, or amuse us in about the same way that a book would interest, inform, or amuse us. Naturally, these general-interest articles contain all the forms of discourse.

The newspapers, therefore, contain literary articles, news articles, and editorial articles. This amounts to saying that *all the principles of thought-building and of literary form, structure, method, and style are fundamentally involved in journalistic writing.*

Note: As an exercise, the student should examine a Saturday afternoon or a Sunday morning newspaper, picking out all the news articles, all the editorial articles, and all the general-interest articles. He should also observe the occurrence in each sort of article of the different forms of discourse — narration, description, exposition, and argumentation. (By this time the student of course understands that in practical writing, all the methods of thought-building may be found commingled; as may also all the forms of discourse, some one of them appearing more or less clearly as the main form, and the others as subordinate, or auxiliary forms.)

L. Newspaper writing; reporting. — By reporting is meant the gathering and the writing of news. *News may be broadly defined as information that is worth while, carried in good form to persons who will be benefited by it or interested in it.* More narrowly

and more accurately defined *for the immediate guidance of the reporter, news is a new, uncommon, and more or less unexpected thing or event, or intelligence of something that has recently taken place, not necessarily unexpected, which as yet is not generally or but imperfectly known.* In other words, *the elements of news in this narrower sense are novelty, timeliness, interest, and information.* Not all of these are necessary at the same time.

Note 1: The reporter is the man who gathers and writes up news. He is either a staff reporter or a correspondent. The correspondent is a reporter who lives and does his reporting outside of the town where the paper is published, sending in by mail, telegraph, or telephone the news that he gathers.

Note 2: At this point the student should learn a few terms of the newspaper cant, or slang. A "story" is any piece of news that a reporter is set to get or write; if told to report a funeral, he says that he is on a funeral "story." When his report is printed, he says, "How did you like my story?" If he is set to describe a new automobile or explain a new chemical process, that also is a "story."

The part of his town that the reporter is expected to go over every day for news is his "cover," "run," or "beat."

A reporter who is sent out specially to get a particular story is on "assignment."

When a story appears in print, it is "under a head." The "head" is the row or rows of large type standing above the story proper. Some heads have two divisions or more; these are called "decks" or "banks." Ordinarily, to be a good head, the head must give an abstract of the news contained in the story. Only a skilful writer can produce good headlines. A subhead is a line across the column, separating parts of a story and serving as a sort of title to that part which immediately follows it (see LI, note 3, examples 1 and 2).

LI. **Reporting; writing the news story.** — *The most important thing in reporting, except ability to get the news, is ability to write a good story.* No one, who is not thoroughly skilled in all the fundamental processes of thought-building, and who has not an extensive vocabulary and a good style, can hope to turn out a story that will deserve praise. The structure of the news story, however, is not itself difficult when one begins to acquire skill.

Note 1: Most important in the news story is the "lead," or introduction. The lead is not, however, an introduction in the common sense; it is the leading part of the report, or story, and *it substantially corresponds to what we have learned to know as the working-thought*, except that it does not have to be in a single sentence. The ideal lead is so complete in *telling the whole story in comparatively few words* that if no one read anything but the lead itself, everyone would, nevertheless, know all the main facts of the event. Associated Press stories are so written that any part of them after the lead can be cut off or omitted without depriving the readers of the essential news or breaking the continuity of the story. The "A. P." stories are telegraphed all over the country. When the account of an event in New York City is telegraphed to Albany, N. Y., all the story is likely to be sent, as being of interest to Albany readers because of their nearness to and association with New York. As sent to Chicago, however, the story will consist of the lead and two or three of the following paragraphs, which contain the more detailed outline of the most notable facts. For San Francisco, however, only the lead is likely to be put on the wire, unless the story is one of exceptional interest.

Note 2: As the lead summarizes the whole story, it must give the principal place to the most important news part of the story. (See index: "Proportion.") This important part is called the "feature" of the story. Only experienced newsmen can detect

the feature infallibly, but attempting to do so gives the student excellent training in using his wits and his judgment. *The feature is that which makes the story especially interesting.* Often it does not appear prominently in the accounts the reporter gets about what has happened; he has to see it himself. Time after time, it will be merely something novel, that distinguishes the story from a dead monotony of stories of the same kind that are all the time turning up. *Example:* A shed worth \$250 is partly burned. As usual the fire department is called out. Even in a small town these facts may be so ordinary that no report will be printed, or nothing more than a line or two. But in the shed loft pigeons have nested. The heat cooks them. In trying to do something for them, a homeless little bootblack gets himself scorched so badly that the police send him to the hospital. Here are two unusual elements of interest. The story is no longer merely the story of a shed fire; it is the story of gentle birds lost and the tender-heartedness of a boy of the streets. Plainly the pigeons and the bootblack make the feature of this story.

Another example: An ordinary athletic contest is going on; nothing unusual depends on it. One of the contestants, waiting to go in, sinks to the ground. It turns out that he has been ill for some time, and has been warned by the doctor not to engage in violent exercise, but has disregarded the advice in order to keep another man from getting his position. Such an incident has enough of the unusual about it to become a feature, and a good story would "play up" this feature prominently in the lead. It is a case of the romance of actual life; ambition, jealousy, and rivalry are revealed in ordinary events.

Another example: Observe that in this story the feature and the substantial information are not the same. The unusual part of the story (i.e., the "news" feature) is the fact that these merchants and other prominent men had to walk to end their trip. The less unusual part is the account of the trip itself. The feature occupies the first two decks of the head (p. 162), and the place of the lead in the story itself. This is an excel-

lent illustration of a "feature" that is not an essential part of the facts at all.

[Lead.] The Commercial Club trade-raisers were compelled to walk the last three blocks of their twenty-third annual trip, which ended last night. Their train "stalled" on the hill leading into the Grand Central Depot at Second and Wyandotte Streets.

[Story.] The trip was the most successful ever made by the Commercial Club, those who made the trip said. Several expressed the belief that the whole of the population of Kansas and Nebraska would move immediately to Kansas City, so hard and persistently was the campaign pushed in the ninety-one towns visited.

The trip which ended last night began last Sunday night. The special train was made up of thirteen coaches. There were 162 excursionists aboard. Every effort was made to make all on the train comfortable and all agreed last night that this had been accomplished.

The itinerary of the trip included most of the important towns in Northern Kansas and Southern Nebraska. The first stop was made at Falls City, Neb., at 7.45 o'clock last Monday morning. From then until the last stop at Hiawatha, Kas., yesterday afternoon, there was little rest for the excursionists aboard. There was something going on all the time.

Note 3: When the story has no element of novelty or unusual interest to be emphasized as a feature in the lead, and when the body of information contained in the story is varied and detailed, the lead is sometimes modified into a general statement, which is followed up by development, explanation, or other amplification in the body of the story; see sections XIV-XXIV, and especially XIV, XVII, XXII and XXIV. In writing agricultural and industrial news, or other scientific facts for popular reading, this modified form of lead is common. The nearer the lead comes to the news form, the better. Stories of the sort just mentioned very frequently have poor leads. Several examples

of satisfactory leads follow. Many papers now print the lead in more prominent type than is used for the rest of the story.

Example 1:

[Lead.] President White of the United Mine Workers is expected to arrive in New York to-night to take a hand in the anthracite coal situation.

A telegram from him to the miners' committee here was reported to have expressed astonishment and dismay at the action of the full committee in repudiating the agreement with the operators to which the miners' sub-committee had subscribed.

The full committee of the miners held a long session to-day with the district board of the three anthracite miners' unions, without coming to an agreement on what was best to do next.

Chairman Green of this committee declared this afternoon that he still hoped for peace.

[Story.] "We are between two evils," said another member of the committee. "We were practically all of us for the tentative agreement drawn up by our sub-committee, and it would have gone through if details of the agreement had not leaked to the public. The radicals then got up the Wilkesbarre mass meeting, and now the miners are clamoring for no surrender.

"They want an actual raise of 10 per cent in wages and they demand the check-off system. What can we do?"

The miners say they object to a revival of the Anthracite Strike Commission because of its long delays in settling disputes — delays which ran up to seven months in some cases, causing the union to lose thousands in wages.

The Agreement Proposed.

As the case now stands, the miners have rejected an agreement which —

Abolishes the sliding scale.

Grants a so-called 10 per cent advance in wages over the Anthracite Strike Commission's scale of April 1, 1903. This raise, the miners say, amounts, with the abolition of the sliding

scale, to $5\frac{4}{10}$ per cent, as against a raise of $5\frac{26}{100}$ per cent granted the other day when the soft coal troubles were ended.

Names the control period at four years.

Refuses a check-off system. This check-off system is one of the most urgent demands of the miners. Under it the operators take out so much each month from every miner's wages, say 50 to 90 cents, and turn it into the union's fund. Under the scheme every miner is practically forced into the union. The system has long been in use in the soft coal field, but has never been adopted in the anthracite districts.

A Complete Surprise.

So far as presidents of the railroads and the other coal operators were concerned, the break in the negotiations yesterday came as a complete surprise.

Five minutes after the two committees of ten, respectively of the operators and the miners, had come together at 2.30 P. M., at 143 Liberty street, for what was supposed would be their final and ratifying session, the sub-committee of four of the miners announced that the Tri-District Committee which had appointed them would not stand by the tentative joint agreement signed by the respective committees of four of the miners and the operators.

The repudiation of the joint agreement was the result of recent miners' mass meetings at Wilkesbarre and elsewhere in the hard coal regions, but it was not actually resolved upon by the miners' committee of ten until an hour or so before they went down to Liberty street to hold the "final" session. The miners had wrestled with the problem all night at the Victoria Hotel.

Example 2:

[Lead.] The method employed by the all-wise head of "The Swiss Family Robinson," that of plunging deep into knowledge of each object in turn that attracts the attention, is a method of education so strongly recommended by Dr. A. A. Nemand of Nomanville that he claims thereby to save five out of the required 12 years of schooling to a child.

School in the Home.

[Story.] His theory of the school in the home, on which he has been lecturing for several years, he has at last embodied in a book by that name which has just been published. It is known that Dr. Nemand's own children, one of whom is now in Harvard and one in Radcliffe, are living illustrations.

He writes: "The juvenile mind can work at a pressure, without loss of strength, health, or diminution of any power. On the side of personal efficiency, American education is one of the most wasteful things in the whole American organization of life. I have again and again found children to be able to do three and four times the work of ordinary school children, and that in a third or half the time usually consumed. To be sure, a little work was kept up throughout the long vacation, one of the absurdities of American life.

Can Grasp Important Things.

"The child mind can grasp important and fundamental things quite as readily as foolish and absurd things. Some sort of information the child is bound to gather.

"The silver at the table, the food and its sources, the glass, the china, and so on throughout the field of daily observation, all things become the media for the conveying of exact and interesting knowledge. There are great treasures in the libraries which even young children would enjoy if they only had the tool by which they could use them.

"But children should be made to go to the encyclopedia, and to think for themselves. Perhaps the natural alliance between genius and irregularities of one kind or another is due to just the fact that the genius has kept his power of observation and initiative unimpaired and perhaps in early youth escaped the brutalizing and leveling process which we call education, and so brought forth something which was at least his own and not the crass product passed on from one generation to the next. Ambition follows interest."

Example 3:

[Lead.] Most inexperienced and many old agriculturists think that good crops are produced by rich soils. This is true only if all the elements of soil richness are present in sufficient proportions, yet not too plenty.

[Story.] It is quite possible for a soil to be so rich that it can be sold just as it is for fertilizer, and yet not produce any crop itself. The explanation is that, although it is exceedingly rich in some elements of plant food, it is not a balanced soil. It lacks some element or elements that are necessary for plant growth. The experienced farmer, therefore, prefers a poorer, balanced soil to a richer soil that is deficient in plant-food elements.

Though there are all sorts of fertilizers, or manures, to be had under various names, and although all sorts of combinations are made of these manures to fit them to the needs of the particular soil and crop with which they are to be used, yet there are only three fundamental fertilizer elements — nitrogen, potash, and phosphoric acid. Whatever else the soil lacks, it must have these. Theoretically, a “complete” fertilizer has one part of nitrogen, two parts of phosphoric acid, and three parts (or a little less) of potash. Some persons regard lime as a fertilizer, but this it is not, in the strict sense of the word. Lime counteracts acid in the soil; its use is, therefore, mainly to restore a balance.

Remembering these simple facts, any agriculturist has the basis of knowledge necessary to deal with the problems of manuring. These problems consist in finding out first, whether the soil is balanced or not and what it needs to balance it; and second, whether the crop to be raised demands a standard soil, or whether instead it needs more of one element than it does of another in proportion. When this is known the rest of the fertilizing problem is merely a matter of computation and judgment.

Example 4:

[Lead.] Bee-keeping is a profitable investment for any farmer, not only because of the market value of honey, but because of the fact that bees bring a heavier fruit yield.

[Story.] In an apple region in the West stood two orchards within half a mile of each other. Both orchards had the identical soil, moisture, and climatic conditions. One of the orchards bore remarkably; the other gave a poorer and poorer yield each year.

Finally, on the border of the heavy bearing orchard was found a fallen log in which was located a colony of wild bees. The other orchard had no bees to cross-pollenize it, and so slowly degenerated. A colony of bees was placed in the orchard, and beginning with the next season it bore as abundant a crop as the other orchard.

It has been found very recently that even cranberry growers are greatly benefited by bees. A colony placed on the margin of a Cape Cod cranberry bog has increased the yield tremendously, though a small portion of the bog, unprotected from the wind, bore almost as few berries as ever. The bees had not visited it as much!

Other Examples:

[Lead.] Experiments carried on by many of the experiment stations show much in favor of the cultivation of orchards. The trees are healthier, grow larger, have better fruit, and produce larger profits. [Story.] Consists of a detailed development of the lead, which, in this instance, is a statement between a topic thought and a working-thought. — [Lead.] Most farmers in Western Massachusetts may be unaware that the soil of the Connecticut Valley has been surveyed and classified into a series of well-defined types. [Story.] Consists of detailed development by method of section XIV (particulars; history of the survey), section XXIV (enumeration of effects), and XXII (application of principle).

The principle of the news lead is not enough observed in articles dealing with industrial, agricultural and scientific news (information).

Note 4: The experienced writer can make the lead exceedingly flexible without turning it from its purpose. General-interest

articles permit great freedom in the form and contents of the lead. As was indicated before, these are substantially literary articles used for journalistic purposes. The journalistic quality, if notably present, lies in the style and manner rather than in the structure.

Note 5: If the working-thought be clearly outlined in the writer's mind, and the lead be based directly on the working-thought, *the rest of the story will develop itself naturally by taking up the thought-divisions in the working-thought one by one.* Let it be borne in mind, however, that *the rule of climax as ordinarily stated is often reversed in news writing* (see section VI and notes). That is, *in the news story, the most important thing comes first, the next important comes second, and so on.* This is very common in practice. Nevertheless, it is not to be regarded as an absolute rule. How far it shall be followed is one of those things that must, in each particular instance, be left to the judgment and experience of the writer. The practical hint is this: What is written up as a matter of news follows the news rule; what is written up as a matter of more literary purpose and appeal tends to follow more strictly the artistic rules of literary emphasis, and, therefore, to have climax. The skilful news writer, however, is able, to a considerable extent, to follow the news rule and yet to observe the conventional literary rule of emphasis.

LII. Thought-building in journalism; editorial writing. — *Editorial writing is the writing of comment upon matters of current interest, which, of course, means mainly matters of current news. Any one of the forms of discourse may be employed in editorial writing, but the two forms most common are exposition and argumentation. The qualifications of a good editorial writer are broad reading, accurate recollection, impassionate judgment, fair-mindedness, and thorough skill in writing. His business is to interpret the*

doings and the thought of the world, or of some part of it, from day to day. *The subjects with which he may deal* are unlimited in number, and *the ways in which he may deal with them* are equally numerous. Only the requirements of good taste and good judgment lay restraint on him. Great thought and great genius can, therefore, find expression through journalism.

Note 1: The beginner in editorial writing should heed a few cautions. First, he should not write upon a subject that he does not understand. Second, it is better to write about a limited aspect of a subject and write effectively, than it is to write about a larger subject and fail to write understandingly and convincingly. Third, the subjects that are close at hand are likely to be the subjects that one can discuss best, because he knows them most intimately; for a student, an editorial article about school or college, or class or fraternity affairs, or about his subjects of study, and the like, will often be worth more than an article upon some more remote matter. Fourth, few persons can write well about "things in general," or vague and abstract ideas; men of genius and great talent can do so, but the chances are that they would usually avoid such subjects were they writing editorials. The editorial article should be concrete and definite. Fifth, the tendency to make editorial articles short is increasing; men are discovering how much can be said in a few words. Sixth, simple words and clear sentences should prevail, but the vocabulary should be abundant, the diction skilful, and the style pleasing as well as forceful.

Note 2: Certain departments of newspaper work are mainly editorial, but involve some degree of reporting. Others call mainly for reporting, but involve some editorial writing. Of the first kind are dramatic criticism and book-reviewing. Of the second kind are real estate and financial reporting, and the reporting of sports.

LIII. Conclusion: the value of journalistic practice in writing. — *Journalistic writing supplies an excellent means of approach to composition, for it depends on fundamental principles and is practical in purpose. Moreover, many persons think that modern education keeps the student from entering early enough into the spirit and the needs of his own times, and a study of journalism, notwithstanding all that is alleged against the press, is one of the best introductions to contemporary thought and history.*

Note: Among the reasons why journalistic writing gives unusually good training in thought-building and composition are these: Practice in observing what goes on about one, analyzing it, and reporting it accurately and promptly gives excellent discipline in the use of the faculties and in the handling of language.

It is interesting.

The attempt by a student to form sound opinions on matters of news and current thought leads him to realize the insufficiency of his vocabulary and command of languages, and of his reading, his reasoning powers, and his knowledge of the world, alike in its present and its past; for it sets him by turn before many open gateways, through which are to be caught glimpses into the world of learning and into life.

All this ought to stimulate him to more earnest effort toward acquiring discipline, knowledge, and power — ought to make him a more interested and energetic student of men and of books. If it fail to do so, there is something wrong — with him.

48-53. EXERCISES ON SECTIONS XLVIII-LIII.

No exercises are suggested to the teacher for these sections. To suggest such exercises would be all but futile. News cannot be foreseen; the con-

ditions under which the individual teacher must work in assigning students to do newspaper writing cannot be foreseen; the best subjects for editorial writing at any particular time cannot be guessed in advance.

The daily events of the school and of the town can be made subjects for reporting. Scientific, technical, industrial, agricultural, educational, and literary information can be treated in information-stories, and the work of the reporters thus made to contribute directly to their interest in other studies, and their interest in the other studies thus utilized also to increase their interest in composition.

Matters of school and local interest—and, with students who are sufficiently advanced, matters of state, national, and international importance—are an inexhaustible source of editorial subjects.

Teachers who wish to do so will not find it difficult to provide local newspapers with school news gathered by their students. From such a column, the school and the community will both benefit. Under the author's direction, a class of college juniors and seniors supply one of the important daily papers of the State with a page of rural matter every Sunday, and he is able also to use a limited amount of their copy in a feature-page of which he is editor in one of the metropolitan papers. He would not recommend that work of such importance be attempted with freshmen; yet doubtless lesser undertakings of the like sort can often be carried out with beginners. Coöperation with the

college papers and magazines ought frequently to be possible, to the benefit of both the periodical and the class.

Professor Frank L. Martin, of the School of Journalism of the University of Missouri, gives this outline to suggest what in general constitutes school news for the newspapers:¹

- New courses of study.
- Winning of prizes and honors.
- Entertainments by pupils.
- Debating contests.
- Attendance.
- New methods in teaching.
- ✓ Experiments by students.
- Improvements and added equipment.
- Meetings of societies.
- Lectures (outside of classroom).
- Commencement exercises.
- Class meetings, activities, etc.
- Rules governing discipline, study, etc.
- Changes in teaching force.
- Teachers' meetings.
- Institute meetings.
- School board meetings.

One more suggestion, but an important one: *Students should study the best journals and model the structure of the reports and editorials they write upon*

¹ Bulletins of the University of Missouri, Education Series, Vol. I, No. 3, "Journalism for Teachers" (1912).

the stories and editorials found in these journals. Metropolitan papers are to be preferred as more likely to contain the best models of newspaper structure. The Associated Press reports are good models for the news story.

A few characteristic heads are illustrated here. Students who are interested will find it worth while to study the forms of head used in some good newspaper. Observe the kind of story, the length of the story, and its importance; the number of decks in the head; the number of lines and the size of the type in each deck; the number of letters and spaces in each line; whether punctuation is permitted within the line or deck; whether the same word is used twice in the same head; the arrangement of lines in each deck; etc.

[No. 1 (*see story on p. 151.*)]

TRADE TRIP ENDS IN A WALK

THE SPECIAL TRAIN "BALKED" THREE
BLOCKS FROM THE DEPOT.

**Most Successful of All the Journeys, the
Commercial Club Boosters Say — A
Reunion Tuesday Night to
Talk it Over.**

[No. 2.]

STORE THE EXTRA EGGS.

WITH WATER GLASS THEY CAN BE
PRESERVED FOR EIGHT MONTHS.

Now, When the Hens Are Laying Best, is a
Good Time to Prepare for a Scar-
city Next Winter—Method
is Simple.

[No. 3.]

THIS YOUNG WOMAN IS A HOUSE WRECKER

Miss Helen F. Kolba, Just About
of Age, Has a Business
of Her Own.

FATHER TAUGHT HER

She Started Helping Him at 15
and Likes the Work Well
Enough.

[No. 4.]

MARKING TIME IN THE GREAT DOCK STRIKE

London Streets Take on a Sunday Appearance Due to the Absence of Trucks — Grave Events Are Ahead.

[No. 5.]

PRINCETON IN FANCY DRESS

Thousands Back for the Yale Game — Wilson and Tener There.

[No. 6.]

“DEAD” MAN ALIGHTS FROM
TRAIN; FUNERAL IS OFF

[No. 7.]

BIG OCTOPUS HOOKED.

AVALON, Cal., June 8.—The combined efforts of six men were necessary to loosen the tentacles of a 12-ft. devil fish from the hull of the launch of Mike Marincovinch, who hooked the monster while fishing for grouper off Catalina Island.

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